Bonus! Madman 3 page preview!

OVERSTREET

COMIC BOOK MONTHLY

No. 13
May 1[illegible]94

EXCLUSIVE!
MIKE ALLRED'S ELECTRIC MADMAN COMICS

SPECIAL! QUANTUM 5 PREVIEW

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Bonus! Madman 3 page preview!

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Page 20

Page 10

FEATURES

10 CBM Interview
It's a Mad, Mad, Mad Mad, talk with Mike Allred!

15 Madman Preview

20 Saturday Morning Juggernaut
Andrew Thomas Lee brings us a sneak peak at the new X-Men Animated Movie!

26 CBM Personality
Meet & Greet Quantum 5 creator, Joe Phillips!

29 Quantum 5 Preview

42 CBM Personality II
A Talk with Valiant Artist and Psi-Lords Creator, Mike Leeke

COLUMNS

8 Nick's Picks
This month's picks are going to surprise you, by Nick Wyche

18 Renegar Report
Keeping an eye on comics, by Mike Renegar

24 Comics in a Flash
A real shining star, by Tony Starks

32 Card Sharks
Snap up these brand new cards!

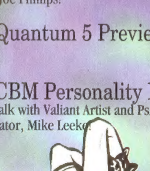
36 Adv. Into Weird Words
A mysterious journey, by Pat Calhoun

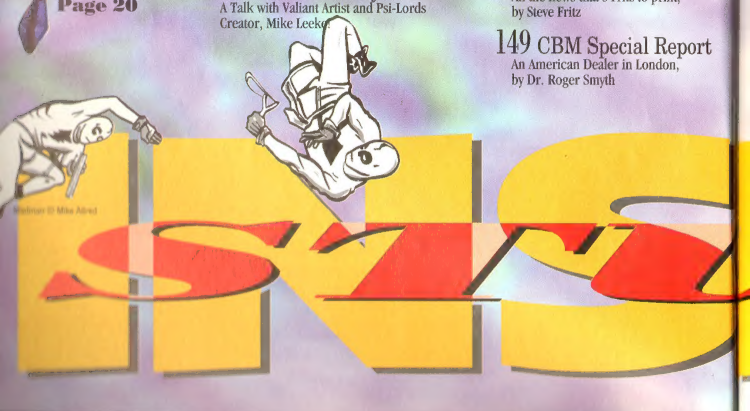
38 Gallery of Greats
More Hen's Teeth, by Steve Gentner

44 Collecting at the Top
The High End Market Report, by Joe Mannarino

46 CBM FYI
All the news that's Fritz to print, by Steve Fritz

149 CBM Special Report
An American Dealer in London, by Dr. Roger Smyth





COMIC BOOK MONTHLY

Issue No. 13, May 1994

Page 26

DEPARTMENTS

6 Letter From The Editor

7 Lady Death Contest

34 Toy Talk

50 Overstreet Price Advisory Network

53 Market Reports, What's Hot and What's Not

80 Monthly Comic Book Price Guide

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Issue Number 13, May, 1994

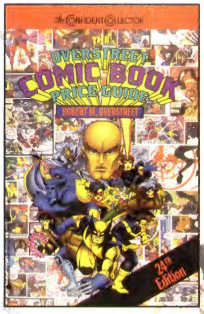
Page 32

IDOL

THE 1994 COMIC BOOK PRICE GUIDE IS HERE!

LETTER FROM THE EDITOR

That's right! The annual Overstreet is finally in print, and what a spectacular issue it is. This year's comic book collectors "Bible" has set a new standard for information and accuracy. In addition to the latest price and the most up-to-date buying & selling information, the 24th Edition of the Overstreet Guide contains some really great new features and articles, including: The Overstreet Comic Book Hall Of Fame, an extensive comic character First Appearance Index, an expanded glossary of must-know collector terminology called Know The Buzz Words, Increased coverage of the hot new comics market, new first-work-of-an-artist and first-work-of-a-publisher indexes, a comprehensive article on the X-men by Dr. John Townsend, plus a tribute to Jack Kirby's historic work on Challengers Of The Unknown by Pat S. Calhoun and a mysterious co-author. With more information packed pages than any Comic Book Price Guide in history, this one is gonna be a sell-out… so if you haven't reserved a copy at your favorite comic shop, better do it TODAY! May you fill the holes on your want list…



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Lady Death™

Chaos Comics Lady Death Contest

OFFICIAL ENTRY FORM

How To Enter:

(1) For the six Lady Death Trivia Questions at right, circle the response that best answers each question.

(2) Then complete the rest of the OFFICIAL ENTRY FORM and mail it to:

Chaos Lady Death Contest,
c/o Overstreet Publications
P.O. Box 2610
Cleveland, TN 37320-2610.

We'll award the prizes to the ten most correct entries. In case of a tie, we'll award the prizes to the first ten tied entries selected by random draw.

Contest Rules - All entries must be submitted on the official contest entry form or a facsimile. Only one entry per person. Contest entries must be received no later than June 15 1994. Void where prohibited.

1) What is Hope's (Lady Death) father's name.
a. Matthias. b. William. c. Buddy. d. Sven.

2) Name the maid who was Hope's only friend.
a. Carol. b. Agnes. c. Gladys. d. Shaquille.

3) Why was Hope branded as a witch by the townspeople?
a. In an off moment she uttered a magic incantation. b. She had a bad hair day. c. She saved her friend from plague. d. She gnawed the head off of a bat.

4) What did Matthias desire most?
a. To rule Hell. b. To rule all of Heaven and Earth. c. To see Gilligan rescued. d. A Sega CD.

5) What is Hope's fate at the end of Lady Death #1?
a. She ends up standing between Tanya and Nancy. b. She is hanged and then buried in an unmarked grave. c. She is to be burned at the stake. d. She orders a steak well burnt.

6) Who does Niccolo, Hope's boyfriend, look like?
a. Tom Cruise as Lestat b. Ernest Fairchild, aka Evil Ernie! c. Her long deceased husband from 400 years ago. d. Reed Richards (We wondered where he went…).

Name_____ Age_____

Address_____

City_____ State_____ ZIP_____

I mainly collect: a. Modern Age b. Silver Age c. Golden Age d. other

I buy the Overstreet Comic Book Monthly:
a. at a comic shop b. from the newsstand c. by subscription d. other

First Prize: Lady Death #1 chromium uncut sheet (12 chromium covers uncut) signed by creator/writer Brian Pulido & illustrator Steven Hughes. Estimated value $500.00.

5 Second Prizes: Copies of Lady Death #1 signed by creator/writer Brian Pulido & Illustrator Steven Hughes.

25 Third Prizes: Lady Death #1 chromium preview cards signed by creator/writer Brian Pulido & illustrator Steven Hughes.

from CHAOS! COMICS and OVERSTREET COMIC BOOK MONTHLY

NICK'S PICKS

Tired of wading through the barrage of supposedly hot comics, only to find they really weren't that great? Having trouble finding a comic to actually read? Look no further… every month these pages will be filled with the best of comics' recent offerings. So without further adieu…

MADMAN COMICS #1 (Dark Horse, actual cover not shown)
Is this cool or what! Later on this issue you'll find an interview with this book's creator, Mike Allred, and a preview of it's contents. After reading them, judge for yourself and see if this is not one of the coolest things to come out in the last couple of years. Allred is a talent to be reckoned with and is a great guy to boot. His alter-ego, Madman, is an innocent in a world filled with private detectives, super-scientific robots, and aliens from other dimensions. Terrific stuff!

STARCHILD #5 (Taliesin Press)
Writer/Artist/Publisher James Owen is venturing into a realm heretofore only occupied by Dave Sim. He has committed to doing a one-hundred issue story on a monthly basis and publishing it himself. A daunting task by anyone's standards, that has been somewhat impeded by a serious illness and lack of enthusiasm on the part of distributors. One thing that has helped this title is its excellent storytelling and art. Owen is an impressive talent in both arenas. Sometimes a bit hard to follow… but always engaging, the story rolls out slowly at a "natural" pace. Even if you don't always know (exactly) what's going on, his style makes you somehow willing to hang around and find out! Check out the hilarious L'il' Neil (Gaiman)!

PROMISE (Viz)
Shojo Manga or ("girls comics" in English) are a phenomenally popular genre in Japan, and those "boys and girls" at Viz Comics are bringing them to us here in the states for the first time. Incredibly, this book took my breath away! The sophistication of the art, the simplicity of the story, and a sense "magic realism" really floored me. If marketed correctly, these books could make a major impact.

THE BOULEVARD OF BROKEN DREAMS #1 (Fantagraphics)
Heeerrrrre's Waldo! Kim Deitch's demonic cartoon character returns to tell the story of animator Ted Mishkin, his battles with the bottle, and his bouts of genius. Besides telling the compelling tale of a cartoonist and his conflicts with his own creativity, Deitch also presents a thinly-veiled history of animation. He tells the stories that are hard to hear but are part of a history worth of telling.

POWER & GLORY (Malibu's Bravura)
Howard Chaykin's back and he's telling super-hero stories! Of course they're not "your average" superhero stories. Violent, offensive, abrasive… Chaykin in every way. The fascinating plot is based on an interesting premise… Our government has decided it wants a superhero it can control and use as a status symbol. There's just one little problem. He's an idiot who's more interested in his sound bites than with fighting the bad guys. The dirty work is left for his partner, a CIA agent who's "screwed up badly" one time too many, and gets stuck with him as an assignment. These ain't your daddy's superheroes!

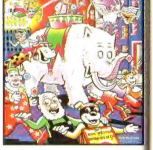
JUSTICE LEAGUE INTERNATIONAL #63 (DC)
Now is a great time to pick up on the family of Justice League titles. Two new artists, one new writer, and a slow build to a major cross-over (which will have long-lasting effects on all teams) have helped this "hero heavy title to the forefront! It is rumored that DC's mainstay super team is in for some "major shake-ups" in the near future, so keep your eyes on this one boys and girls.

BOOKS OF MAGIC #1 (DC)
Imagine that you're thirteen years old and you're (potentially) the greatest wizard this world has ever known! Man, talk about pressure! Tim Hunter has to live with these kinds of problems every day, and it's not getting any better. Writer John Ney Reiber and artists Gary Amaro and Mike Barreiro are the new team to tell the tale of Tim (whew!). Following up where this summer's **Arcana** annual left off, Tim is the last hope for the land of faerie and he want's no part of it. Life's hard… when you don't know where your owl is.

© Mike Allred

© James A. Owen

© Keiko Nishi



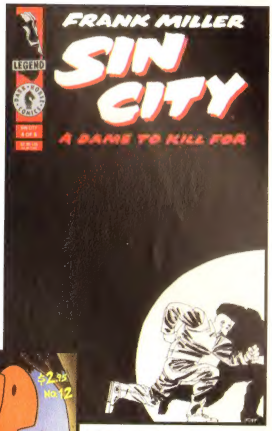
© Kim & Simon Deitch

by NICK WYCHE

HELLSTORM #13 (Marvel)
When I spot-lighted this book a couple of months ago, I raved about the creative team of writer Len Kaminski and artist Peter Gross. Sadly, I fear that team is no more. But the new team (Warren Ellis and Leonardo Manco) are working to set a mood that makes the reader "afraid and disturbed"... and from first impressions I think they'll be able to do it. Ellis spins the story of a madman creating a horrific suit of armor from the body parts of murdered mystics. Manco brings a gritty, almost noire edge to the story through his art. Intriguing and unsettling at the same time, the new Hellstorm is a great effort from Marvel.

BONE #12 (Cartoon Books)
The tale of the Bone cousins continues to unfold in the aftermath of the celebrated cow race. Fone, Phoney, and Smiley are being protected from the wrath of the townsfolk by Gran'ma Ben... all the while the Rat Creatures are circling and their leader is plotting. What is the leader after? What is the truth behind Thorn's strange dreams? Jeff Smith continues to prove himself a master of the comic book art form with his inventive storytelling and art so beautiful it'll make you cry!

SIN CITY #4 (Dark Horse)
Dwight's adventures take a decided turn-for-the-worse in the aftermath of Ava's betrayal. The cops want him, the crooks want him, and all he wants is his ex-girlfriend's head on a plate. With a guest appearance from Marv (the protagonist in the original Sin City story), Miller kicks this tour through hell, into overdrive, and takes us headlong toward the conclusion. If you like crime novels, adventure movies, or mystery/thrillers... you're gonna love this one! ☜●-



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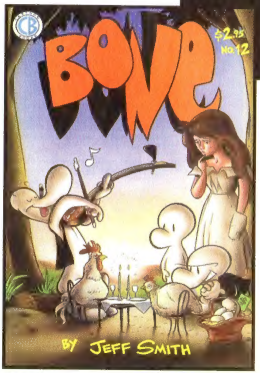

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MADMAN

MIKE ALLRED

as interviewed by Gil Nichols

The buzz around the industry lately is your card set. Who's involved with the project?

Frank Miller, Mitch O'Connel, Alex Toth, Kevin Nowlan, all three of the Hernandez brothers (Jaime, Gilbert, & Mario), the Late Jack Kirby, Dave Stevens, Mark Schultz, Bill Plympton (the animator), Charles Burns, Steve Rude, Dan Clowse, Kyle Baker, Art Adams, Peter Bagge, Dan Brereton, Jamie Hewlett, Jim Woodring, David Williams, Scott McCloud, Shawn McManus, Peter Kuper, Charles Vess, Seth, Scott Hampton, Marc Hempel, Bernie Mireault, Teddy Kristiansen, Don Simpson, Matso, P. Craig Russell, Bill Stout, John K. Snyder, Mike Mignola, Richard Sala, Al Columbia, Geof Darrow, Mike Kaluta, Matt Wagner, Jeff Smith… and possibly Will Eisner, Steve Ditko, Moebius, and Frank Frazetta. That's an incredible list! It's going to be a 50-card decorated boxed set. It'll be released later this summer.

Sounds like an amazing group! Is your approach to the card set like your character Madman?

Yes, somewhat. If you look at the different appearances of Madman, the character's growth is very organic. It's almost like the inception period is over and now the "fetus" has matured.

Everything the reader needs to know to understand Madman and his world are basically told in the first six pages of Madman Comics #1. And from there, it's "headfirst into the water" without even looking.

I feel like Madman is alive now… and his world has become like a real place to me. The character literally writes himself. It's like everything's fallen into place in the most perfect way and my enthusiasm has increased ten fold. The flag has dropped and we're running.

What makes Madman's hometown, Snap City, so unique?

Diversity is the key word for Madman in general, which can be seen in the comic through the various interpretations of him. He's so simple that people can read a lot into him and there's a lot of personal interpretation by the reader. Snap City is a reflection of that.

Everything can exist in Snap City. It's the perfect vehicle for writing any kind of story - from a hard pulp detective story to a science fiction space adventure. And it all works.

It sounds like the environment is almost as important as the characters.

Well, the environment is what supports and nurtures the characters that surround Madman. Having the diversity of Snap City allows for anything to be able to happen, and for it to work without feeling forced.

Are most of the stories self contained?

It will alternate. The first two issues are contenuous, yet there is a sense of conclusion at the end of the second issue that blends well into the third. Again, I think organic is a good way to describe it. I'm trying to be very well grounded in some kind of structure, but at the same time I want it to have some kind of feeling of unpredictability.

I want nice quiet moments mixed with the heart thumping moments, and the scary moments mixed with the funny moments, and the philosophical moments able to blend in with the romantic moments. I'm very keen on making it all work nicely and smoothly, but at the same time I don't want people to ever get used to its rhythm.

I want it to be like music. I want it to be like a major aria. At the same time, and most importantly, to be entertaining and to have a wonderful and fun spirit about it.

Could you tell our readers about the cast of characters?

The main guy is obviously **Frank Einstein, AKA Madman**. The romantic interest is **Joe Lombard**. Because she is a driving character and can really make a plot "kick." Of all the characters, she is the most mysterious to me. Joe is extremely attracted to Frank, and is incredibly loyal and dedicated to him. Why, I'm not sure.

Is any of your wife, Laura, in Joe's character?

Possibly, because I can't for the life of me figure out why Laura likes me. (Laughter) She is very loyal and loving and is my greatest blessing. I don't know what I did to deserve her. Maybe that part is reflected in the comic book.

And the rest of the cast?

There's **Dr. Gillespie Flem**, who is kind of a big brother/father figure to Frank. He is one of two "would-be" scientists who just fill their days inventing things.

The other scientist is **Dr. Boiffard** who is really more the father figure, especially since he is the one that found Frank's corpse and brought it back to life. In many ways, Dr. Boiffard raised Frank.

Then there is **Dr. Gail Gale** who is formerly Dr. Flem's assistant and is now a full fledged scientist in her own right. She is having trouble with her skin and is constantly wearing medicated bandages to attempt to cure the various mishaps she sustains.

Marney Cloberhouse is Dr. Flem's love interest. She is a young, very attractive, nubile blonde girl who is studying vigorously. Marney is far more intelligent than her appearance might lead you to believe. She resides in Buzztown which is where Dr. Flem spends most of his time. There is a motor rooter tunnel that hooks up that city to Buzztown, but only Dr. Flem, Frank, and this circle of friends are aware of it. In fact, there are motor rooters all around the area under the city and only they know where the tunnel entrances are.

Then there are the two drones, **Marie and Warren**, who are the helping hands.

New characters that are being introduced are **Astroman, Chemical Man,** and **Mr. Robot** that you will find out were created by Marie and Warren as gifts to Frank and Dr. Flem.

Another new character is called **Mott**, who is from the planet Hoople. He is one of my favorite characters actually.

Beyond the cards, are there any other products in the works?

Yeah, we're doing all kinds of stuff. We're doing a slinky toy which Randy Bowen is helping me sculpt. A good old fashioned metal embossed lunch box with all new art on the front and back. And we want to do everything from pens and t-shirts to refrigerator magnets. If it's fun we'll do it. Even finger-puppet post cards and eventually a box card set of all new art work.

Rumor has that it that Jeff Smith (Bone) has been very supportive of Madman.

No one has been more encouraging than Jeff Smith. I think the world of him… and I'm one of his biggest fans. I'm just thrilled to pieces about his success, especially his self publishing.

Anytime either of us gets mentioned (Jeff Smith, Dave Sim, or I) we call each other and talk about it.

Dave Sim's Cerebus seems to be one of the major success stories in self publishing (like the Turtles). Even though Dave Sim feels that all creators should be self published, the over all track record for self published projects is discouraging.

Then Jeff Smith came in with a whole different way of doing things! Jeff's work is really terrific and he really deserves his success. I think the popularity of Bone is just going to keep growing and growing for quite a while.

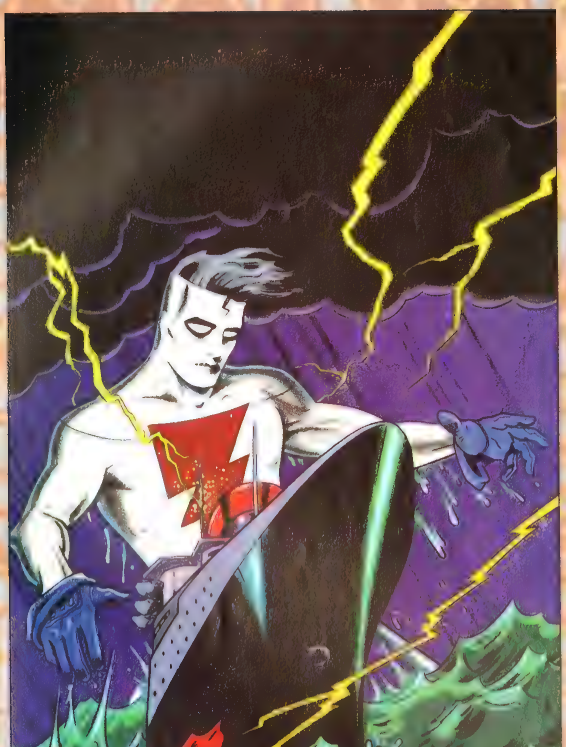
You seem incredibly enthusiastic about Madman. What elements of the strip make it so exciting for you?

The reason Madman is so exciting to me is because (unlike previous projects such as Graphic Music) it has no barriers or boundaries…

In the unlikely event I got tired of the Madman character (or any other character) I could jump into a different character and have a completely different kind of story… and still let it be a Madman comic book. It's kind of hard to put into words, but it just seems like it has really freed me up.

But there are also "political" things as well. I quickly became aware of all of the political factions in comics. You've got the Marvel zombies, the DC devotees, the Fantagraphic fanatics. There's all of these groups, and it seems like you have to be in the readership of one or the other. If you read Fantagraphic books that was the only books you should read, if you read Marvel you shouldn't be reading DC.

That really bothered me because I felt that the whole point of alternative comics would be just that… it's an alternative and anyone should be able to enjoy it. Actually this view is held by most fans, but is not the industry point of view. That's why you're not likely to see a really great Hourman story by Gilbert Hernandez for instance. I mention that because Gilbert drew Hourman (my favorite Golden Age character) on this Jam poster. It made me think that it would be great to see Gilbert Hernandez do an Hourman story, but it's not likely to happen.



nally. I can honestly say it was intentional, because I didn't want to be predictable. From there I was able to have the freedom not to worry about what people are going to say about it.

Your comics seem more personal than most.

They are. There is no reason why a comic book can't be very expressive, very personal. It's a rare occasion when you see something really special like Batman Year One or Batman Mad Love… something that's just different and unique.

Back in the 50's or 60's, you could go down to your local drug store, buy any comic book, and the chances were it was going to be entertaining, well written, and have great art work. It was most likely done by somebody who was trained to draw.

I think anyone working in comics today has something to contribute, they just need to dig inside themselves and find out what's unique and special that they want to communicate in a comic book. Just feel through those characters, develop them, and create these special characters that can tell these stories. If they do, we will have a whole new Golden Age again, with all the different genres of comic books… including superhero, western, love, alternative, everything! We'll be buying these comic books because they're great, not because they are going to be collectors items. Week after week, people will be flying into these stores saying, "Wow, have you seen the newest this, or that".

I think that the ultimate struggle in art is to communicate what we want people to experience and feel. It's a successful artist that can excite and move people that way. I know that's why I'm attracted to the work of certain film directors, screen writers, novelists, comic

We're also not likely to see Dan Crouse do a Hawkman story, but wouldn't it be something if we did. It's just that if they did it, it would be looked down on. It would be selling out. Those would be the reactions, rather than "comic books are fun, let's do anything we want". If Dan Crouse wants to do a Batman story, he should be able to do a Batman story, and people should love it or lump it. They don't have to like it, but you should certainly be allowed to do it without these various parties/cliques making their judgments in the harshest way.

I was very aware of that when I wasn't satisfied with doing Graphic Music and wanted to do something that allowed me to do anything I wanted… and hopefully not worry about those knee-jerk reactions.

So as soon as I created the Madman mold, I immediately broke it. That was the plan origi-

Facing Page: Original cover art, Madman #3.
Left: Madman artist Mike Allred (right) with comic book pioneer Will (The Spirit) Eisner.
Middle: Mike Allred with Madman colorist (and wife), Laura Allred.
Below: Caricature of Mike Allred by Spumco artist, Shane Glines.

book artists, comic book writers, musicians, and song writers. I keep looking at what they are doing now or see if they've moved on.

I look at the work of someone like Harvey Kurtzman... Wow! Or one of my favorite writers, J. D. Salinger. In fact, Salinger's Catcher in the Rye was where I found the name Madman. It was an expression used throughout the book.

What is your greatest reward as a comic book creator?

The greatest reward of creating comic books is meeting people and talking with them through letters or at conventions. I like sharing ideas with somebody who is really keen on something and tries to get you to like it too. Comics just seems to be this great meeting place for people who love entertainment of all kinds, and it all seems to meet and melt together in comic books.

Comic books are very unique and special in that there is a lyricism in the dialogue and captions. The pacing of a comic book is very musical depending on how many panels you use to tell a scene, or how long you hold out a train of dialogue. Also, the illustrations are very cinematic. There is no other medium where everything comes together like that.

But also, many blame the popularity of mainstream comics (superhero comics in particular) for "retarding" the art form. I think you can trace it all back to Frederick Wertham's Seduction Of The Innocent, which blamed juvenile delinquency on comics and caused the Comics Code. Yet how many times have you heard people say they learned to read because of comic books?

There is also a change in attitude. In my generation, you could like comics when you were a

kid, but when you hit puberty you weren't supposed to like them anymore. Now it's more of a lifetime trend that I hope will become a lasting thing.

One final question Mike. You've been noted for criticizing "gimmicks" in comics. Why do you feel so negative about enhanced covers?

There is one group of people who read comic books because they like them, and another group that treats them like the stock market! I feel the latter group is why the industry is constantly experimenting with snazzy new printing techniques and covers.

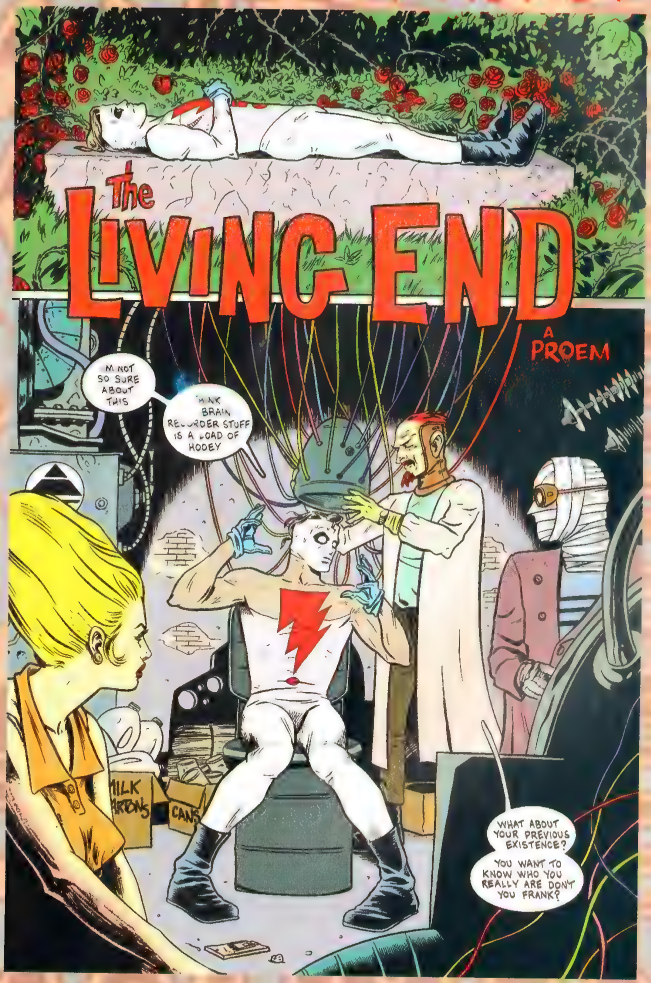
I feel this is desperation on the part of many publishers, and an attempt to play to these speculators. Hopefully they will find something to like about the comics and not leave the hobby when they find out that most of these so-called investments are worthless.

I didn't get into it because of the speculator market, but because a friend wanted me to like comic books. He gave them to me and I felt obligated to read them. I did, and he had given me good comic books and I fell in love. It's been a love affair that continues to this day.

It's been a pleasure, Mike... thanks for spending the day with Overstreet readers.

I enjoyed it... let's do it again soon. ●

MADMAN PREVIEW


the LIVING END
A PROEM
I'M NOT SO SURE ABOUT THIS
HINK BRAIN RE...ORDER STUFF IS A LOAD OF HOOEY
MILK
CANS
WHAT ABOUT YOUR PREVIOUS EXISTENCE?
YOU WANT TO KNOW WHO YOU REALLY ARE DON'T YOU FRANK?

WHO I REALLY AM? GEE WHIZ, WHEN YOU PUT IT LIKE THAT IT SEEMS TOO INTANGIBLE, TOO EXISTENTIAL. I JUST WANT TO KNOW WHO I WAS.
THIS DEVICE WILL BE ABLE TO RECORD MEMORIES IN YOUR SUBCONSCIOUS. IT TAPS INTO YOUR BRAIN'S DEEPEST, MOST-SECRET HIDING PLACES. ANYWAY, IF IT WORKS CORRECTLY IT WILL.

WHAT DO YOU MEAN IF IT WORKS CORRECTLY? HOW MANY TIMES HAVE YOU USED THIS THING?
DON'T CONCERN YOURSELF. LET'S GET STARTED.

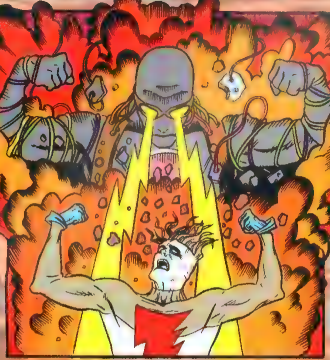
THAT SHOULD DO IT.
OOCH!
READY, GALE?
READY.
BEG.IN.

KGHNK

WHEEOOEEOOEEEOO
UNK
ZZZT

GET IT OFF!
PLEASE GET IT OFF!

HMM
IT'S HURTING HIM!
SHOULD I STOP THE PROCESS?
NOT YET.



RENEGAR

by Mike Renegar — *Keeping an eye on comics!* — Vol. I • No. 4 • May, 1994

Rob Liefeld Proclaims "Conservative Broadcasting Sucks!"

After months of discussions, the Youngblood Animated series will by-pass the Saturday morning line-up and go directly to video. "We pulled Youngblood from network consideration altogether—ultimately that's not where we wanted to be. Our move was necessary, as it became increasingly apparent that Youngblood was being censored and compromised," stated Liefeld.

Roustabout Productions (Liefeld's newly formed group) will be touring all summer long, showing previews of the cartoon to be released on video.

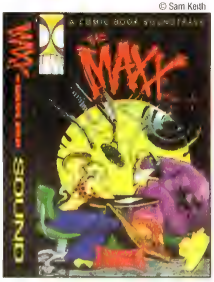
"We, at Roustabout, are such fans of Japanese animated cartoons as Akira, Heavy Metal, and Battle Angel. We're not interested in producing the 'same old' standard Saturday morning fare that the kids have been suffering through for years — and in going direct-to-video we've taken the high road." remarked Liefeld.

The series of videos, slated as "mini action-adventure movies" are scheduled for release in late summer or early fall. When asked about the entire experience, Liefeld exclaimed " The whole experience felt like I was back at Marvel Comics. I didn't sell my soul back then and I refuse to consider it now. I'm not a company man, never have been, never will be. The bottom line is that conservative broadcasting sucks!"

The Maxx On Cassette

Just when you thought reading comics couldn't get any better...Wham! Comics on cassette! Produced by Animated Alligator, Sam Kieth's The Maxx becomes the first in a line of comic soundtracks to enter the comic field. Animated Alligator's next project will be "ShadowHawk-The Secret Revealed" and they hope that future Image books will follow.

© Sam Keith



Paul's Granny Leaves Him Old Comics Worth $75,000!

According to an article by Peter Fenton published in a recent issue of the (gulp) National Enquirer, Paul Baker's grandmother died and left him a box of old comics that had been sitting in her barn. It turns out that they turned out to be worth a cool $75,000! The group included a Action #1 and a Detective #27. Jerry Weist of Sotheby's auction house, appraised the collection. Paul Baker is a real estate broker in Scottsdale, Arizona, and was quite surprised by the high value of the books. He originally thought the 32 comic books were worth about $50. Paul also said that his grandmother passed away two years ago and had stored the books "in her barn amid manure and hay!"

I don't know about you... but Detective #27 is my kind of fertilizer!

Marvel Action Hour On Fox Network

This Fall Spider-Man will have friends on Fox when the Fantastic Four and Iron Man debut in the Marvel Action Hour. The one hour weekly series will feature two of Marvels most exciting groups and will accompany the X-men and Spider-Man on Saturday morning. "The Marvel Action Hour has gotten a tremendous reception from broadcasters around the country who need little introduction to the Fantastic Four or Iron Man," said Avi Arad, Marvel Films resident/CEO and co-executive producer of the Marvel Action Hour. "Just as these characters help drive Marvel's success in comic books, trading cards, and other entertainment products, they will certainly make Marvel Action Hour the best watched animated series in syndication."

© Marvel

© Marvel

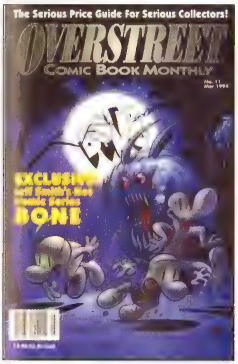
REPORT

by Mike Renegar | *Keeping an eye on comics!* | Vol. I • No. 4 • May, 1994

BONE...Going Once, Going Twice...

Jeff Smith, creator/artist of the red-hot fan favorite BONE series, has agreed to submit the original cover art to Overstreet's Comic Book Monthly #11 for auction to benefit the Literary Volunteers of America, Northern California Chapter. This event will take place at WonderCon 8, scheduled for April 22-24, 1994 at the Park Oakland Hotel and Convention Center in Oakland California. "Over $30,000 has been raised by WonderCon for this worthy cause," said Joe Field, Advertising and Publicity Director, "We look forward to a vigorous bidding competition for this rare opportunity to obtain this unique piece of artwork."

Robert M. Overstreet



RENEGAR'S REQUIRED READING

©DC

WATCHMEN TRADE PAPERBACK
DC (Mature Readers)

What a classic story! Who watches the Watchmen? This has to be one of my all-time favorite books. It basically asks the question "If the Super Heroes are watching us, who's watching the Super Heroes?" Alan Moore weaves a story that looks at a side of super heroes that is rarely seen. Dave Gibbons illustrates the story perfectly and adds a masterful stroke to the incredible plot. This story, originally published in a 12 issue format in 1986, has left readers speechless for years. I could probably make up the rest of the section describing how great this book is... but I won't. Buy it, borrow it from a friend, pick it up... read it!

©Marvel

This month's original art pick comes from Kalamazoo, Michigan. Thanks to Charles William Adair for his rendition of Silver Surfer!

SATURDAY JUGGER

All Images © MEG

MORNING NAUT

by **ANDREW THOMAS LEE**

(Dedicated to Jack Kirby, co-creator of the X-Men and so much more...)

No place to hide.
No place to run.
The Mutant Age
has now begun!

X-Men! This is the day!
X-Men! Coming your way!...
Stan Lee, 1988

So began the X-Men cartoon pilot from Marvel in 1988. The series was set to launch a brand new toy line and pave the way for new Marvel animated projects. The pilot did not sell as a series, but went on to sell well into the direct video market. A few years later, rumors started to circulate about a new Fox Children's series based on the original X-Men. By 1992, Fox had aired two episodes of the new series starring the modern X-Men, Cyclops, Jubilee, Jean Grey, and Beast, Wolverine, Gambit, Storm, and a new character named Morph. The series had the formula for instant success. Since then the X-Men have stormed the Saturday morning air-waves, dominating the ratings and strengthening an already popular line of action figures, from Toy Biz. There is nowhere to run, nowhere to hide from the enormous success and popularity of the X-Men.

The series boasts the clout of Executive Producers Stan Lee, Avi Arad, and Joe Calamari. Lee brings to the table a sense of what Marvel is all about and maintains the shows faithfulness to the comic book. Arad brings in the expertise in the toy business, providing the show with tie-ins to the toy line and creating some of the finest action figures on the market, today. The X-Men toy line has surpassed the original Marvel Super Hero toy line that preceded it.

The X-Men aired thirteen episodes in the '92/'93 season. The story lines borrowed heavily from the X-Men comic book mythos with major appearances by Magneto, the Sentinels and the Mutant Registration Act, Apocalypse, the under dwelling Morlocks, Bishop, and the Mutant-enslaving island of Genosha. In the first season, the X-Men lost their comrade Morph, saw Hank McCoy, a.k.a the Beast, imprisoned, freed the mutants of Genosha, and stopped Apocalypse from taking over the world. They went on to meet up with Bishop, battle Nimrod, and save Senator Kelly, thus winning an ally in the battle for mutant rights.

The second has brought more appearances by Marvel mainstays including Mojo, the Savage Land, Kazar, Mr. Sinister, Cable, Masque, and Carol Danvers, aka Ms. Marvel! Thirteen more episodes of the X-Men including an ongoing adventure of Professor X and Magneto in the Savage Land. This season, Rogue had to come to terms with the part of her that remains Ms. Marvel. The third season promises to bring the X-Men into more cosmic adventures and may even bring us a version of the Dark Phoenix Saga.

X-Men has brought the popularity of the comic book to a whole new audience. The audience of the X-Men cartoon reaches children as young as five years old. Bringing that instant recognition of the X-Men to even more fans. Children instantly recognize their favorite characters, Cyclops, the Beast, and Wolverine. In addition to the comic book and cartoon, Marvel's X-Men have shown up on everything from T-shirts to pencil boxes to video games. Marvel has even launched a new X-Men title, called X-Men Adventures, featuring comic book adaptations of the X-Men cartoons. The stories are presented in an alternate universe that the Watcher is observing. Though there are some continuity flaws with the mainstream Marvel Universe, the X-Men cartoon remains one of the most faithful adaptations of Marvel lore to another media.

The X-Men's success brings with it a message for children. This is, perhaps, the appeal of the show to all ages. The ongoing allegory to the Holocaust, with the Mutants as an oppressed race, only because they are different, teaches children just how wrong prejudice is. At the same time, although the mutant

X-Men are very different from most people, the X-Men symbolize the way most adolescents feel at some time in their lives - that they are different from everyone, and that they are alone. This is one of the reasons that the X-Men have been a mainstay at Marvel for decades.

With success comes good news. The third season of X-Men is set to bring 39 new episodes as X-Men prepares to air... daily! X-Men will join Fox's afternoon line-up, which has produced such successes as Batman: The Animated Series, and Tiny Toons. Even more good news arrives in the form of Marvel Action Hour! Marvel Action Hour is a new syndicated hour of Marvel entertainment set to showcase two new Marvel projects: Iron Man and the Fantastic Four! Each series will have thirteen new episodes for the Fall of '94. Iron Man will feature Tony Stark and several major Marvel villains, including the Mandarin. The Fantastic Four will feature the pantheon of Marvel characters including Galactus and the Silver Surfer. The Fantastic Four will feature the exploits of Reed Richards, Sue Storm, Johnny Storm, and Ben Grimm. Marvel productions is not ready to rest on its laurels, as Fox will bring out The Spectacular Spider-Man for Fall '94, with an order for 65 episodes. The Spider-Man series is set to debut on a weekly basis and will be followed by daily airings in '95. There is also a toy line in the works of Spider-Man action figures featuring Spider-Man, his friends, and those evil villains.

Stan Lee assures Marvel fans that these new series will please everyone. Stan Lee comments, "As in the case of the wildly successful X-Men series, these new animated shows will be exclusively based on Marvel characters and Marvel, itself, will have total creative control. This means what you'll see on the screen will be as close as possible to the unique style, mile-a-minute action and dramatic appeal of our own best-selling comic books."

No place to hide!
No place to run!
The Marvel Age has just begun! ●

The Man Called... NOVA

Space... 800,000 miles from earth. An unseen alien spacecraft prepares to enter orbit around our world. In it, Centurion Nova-Prime Rhomann Dey pursues Zorr, the monster who destroyed his entire planet. Mortally wounded and unable to continue, Nova-Prime randomly selects an earthman to receive his powers and continue the search.

The earthman is Richard Rider, an insecure 17-year-old student at Truman High School. Upon awaking from the coma caused by the transfer of power, he discovers he has the ability to fly, steel-hard skin, the strength of ten men, and a costume designed to protect its wearer in outer space.

Add to this a Green Lantern-like origin and a Spider-Man-like cast of characters (including a nerdish high school hero with a similar sounding name), and you have - The Man Called NOVA!

Writer Marv Wolfman gave Nova an innocent, "just for fun" kind of feeling... a quality that has carried over to the new series. Initially, the title was very successful, but as the 70's closed in on the 80's, comic fans demanded even more dark and gritty heroes, and sales faltered. The title was canceled after 25 issues, and Nova disappeared from view. Ten years later, Nova re-emerged as a member of the New Warriors, and in the words of writer Fabian Nicieza, "closet Nova fans started writing in from all over the country."

Now, Nova is back in a hot new solo series of his own. How does this new Nova compare to the old? Let's take a look!

Nova #1 (Sep 1976) tells the origin of Nova (see opening paragraph) and introduces the cast of characters. Besides Richard Rider, there is his girlfriend Ginger Jaye, and their friends Bernie Dillon and Caps Cooper. The cast also includes Rich's mother and father (Gloria and Charles), and his brainy younger brother (Robert). Also introduced is the school bully, Mike Burley, and his girlfriend Donna-Lee Dover. Readers of the current Nova series will recognize most of these names. In fact, Rich, Caps, and Bernie are now roommates.

Readers also learn one of the all-time great pieces of comic book trivia. Nova was originally a character called the Star, created by Marv Wolfman in his fanzine days. In a collaboration with Len Wein, the Star became Black Nova, and later with input from John Romita Sr., evolved into Nova.

Nova #2 (Oct 1976) introduces one of Nova's most persistent villains, the Condor and the Condor's unwilling accomplice, Powerhouse. It is also the first mention of IIIM, the mystery villain that is the only man the Condor fears.

Nova #3 (Nov 1976) introduces another important villain, Diamondhead. Eventually Diamondhead and the Condor agree to a team-up that "will rid us of that teenage nuisance... and allow us to destroy the dreaded one... forever."

Nova #4 (Dec 1976) is the first appearance of the Corruptor, a character whose touch turns good people temporarily evil. Nova runs into Thor while he is under the Corruptor's influence, and the battle begins! Readers of the current Nova series know that the Corruptor now poses as legitimate businessman Jackson Day, and is still making Nova's life miserable.

Nova #5 (Jan 1977) is a hilarious issue that should be on everyone's want list. Nova responds to a Marvel Comics ad seeking new superheroes for their books. At their office, Nova meets Sal Buscema, Marv Wolfman, Archie Goodwin, Roy Thomas, and John Verpoorten, but he doesn't meet Stan Lee - because Stan is ALWAYS OUT OF THE OFFICE. Nova is demonstrating his powers for Sal and Marv, when Tyrannus and his slaves attack the upper world. As Sal and Marv run for their lives, Nova takes on Tyrannus and his Earth Shaker. Tyrannus is defeated. The following day, Marv and Sal suggest a Nova comic to Stan Lee, who is finally in his office. But Stan nixes the comic, telling Nova to "try again next year, after you've got a name for yourself."

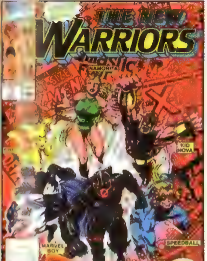
In **Nova #6** (Feb 1977), we meet the Sphinx, the nearly omnipotent, but tortured, villain whom is the one person the Condor and Diamondhead fear. Other than Nova, the Sphinx is arguably the most important character to come out of the original Nova series. Chief wizard to the Pharaoh Ramses during the plagues of Moses, he was banished for his failures. Wandering the desert for 90 years, he stumbled upon the KA stone and was reborn as the Sphinx. The KA stone gives him incredible power and immortality; the quest for the secret of how to end his immortal life is what drives the Sphinx's every action.

Nova #10 (Jun 1977) contains the long awaited confrontation with the Sphinx. Nova and Powerhouse are defeated and taken prisoner, while the Condor is changed into a real

Fun to read and very affordable, Nova could be a good investment... if the current series proves popular. Several issues really stand out. Consider adding the following to your want list:

- **#1** - Origin and first appearance Nova. Guide $7.00
- **#2** - First Condor and Powerhouse. Guide $3.50
- **#3** - First Diamondhead. Guide $3.50
- **#4** - First Corruptor. Guide $3.50
- **#5** - Marvel Bullpen issue. Guide $3.50
- **#6** - First Sphinx. Guide $3.50
- **#13** - First appearance of Crime Buster. Guide $2.00
- **#19** - Wally West (Kid Flash) cameo. Guide $2.00
- **#21** - Reveals secret identity to family. Guide $2.00

By Tony Starks



bird of prey, and Diamondhead is imprisoned in a mountain. Readers of the new Nova series know the Condor is soon to reappear, however, as small fairy-like creatures have offered to return him to his human form.

In **Nova #11** (Jul 1977), the Sphinx learns that Nova's mind contains a portion of the secret he seeks, but any attempt to take that knowledge will cause it to be lost. After subterfuge fails, the Sphinx tries brute force. Despite a humiliating physical beating, Nova refuses to break, prompting the Sphinx to remark that Nova is "more of a man than I have seen in many a century."

In **Nova #12** (Aug 1977), Richard Rider's uncle is killed, and Peter Parker is one of the suspects! This interesting "who-dunit" concludes in Amazing Spider-Man #171.

Nova #13 (Sep 1977) features the first appearance of the Crime Buster and features Spider-Man's old nemesis, the Sandman, who is working for a mystery villain, later identified as the Yellow Claw.

In **Nova #15** (Nov 1977), Shield recruits Nova to help stop the Yellow Claw. The next several issues chronicle the battle with the Claw, and they are largely un-inspiring. Perhaps the low point of the series occurs here, when a huge tidal wave, defying the laws of gravity, hangs over New York City for two issues (#17 & #18).

Nova #18 (Mar 1978) ends with an important element in the development of the character. The pressures of being Nova cause Richard to slowly become estranged from his family and friends. In this issue, he rebuilds his relationships with everyone, beautifully illustrated by his touching statement to his girlfriend, Ginger. "If whatever happened to me comes between us again... if anything makes me turn my back on my family... my friends... on you Ginger... I'm prepared to give it all up. Nothing is more important to me than the people I love."

Nova #19 (May 1978) has a cameo appearance by DC's Wally West (then Kid Flash). Long time Flash artist, Carmine Infantino, had been doing the pencils on Nova since issue #15, and he slipped this one by the Marvel editors on page 10, panel 6.

In **Nova #21** (Sep 1978), Richard Rider reveals his secret identity to his family, noting that most of his problems associated with being Nova stem from trying to keep it a secret from those close to him. This entirely sensible attitude continues in the current Nova series, and has been expanded to include Rich's close friends.

Nova #23 (Jan 1979) begins a complex, multi-part storyline that finishes out the original series (#25 - May 1979) and spills over into the pages of the Fantastic Four (#205 - #214), then finally finishes up in the pages of Rom #24. The story involves Nova, the Sphinx, Dr. Sun (from Tomb of Dracula), Powerhouse, Diamondhead, Crime Buster, and the Comet. All of the above end up on the Nova-Prime ship heading for Xandar, because the Sphinx (and Dr. Sun) want to access Xandar's living computer. While enroute to Xandar (which, it turns out, was not totally destroyed by Zorr), we learn that Powerhouse is an Xandarian warrior, and that Crime Buster is the Comet's son.

Rom #24 (Nov 1981) concludes the original Nova series. Following the Skrulls defeat, Richard Rider chooses to relinquish his Nova powers and return to earth, rather than be forced to remain on Xandar as part of their StarCorps.

In **New Warriors #1** (Jul 1990), Night Thrasher tracks down Richard Rider and, sensitive guy that he is, throws him off a roof top to see if an imminent-death scenario would revive his Nova powers. And he did this knowing there was only a 35% chance it would work!

Fortunately, for comic fans and Rich Rider, the gamble paid off. After almost 50 issues in the New Warriors, Nova is back in the StarCorps and his powers have grown, along with his hair (which he wears in a pony tail). He has filled out physically, wears an earring, and is more self-confident - but is still pretty much the same Richard Rider of old.

For all his powers, Richard Rider is basically an average young man. He's seldom smarter than the foes he faces, or more athletic, or even secure in his abilities. What he has going for him is a lot of heart, sound values, and a never-say-quit attitude. In retrospect, that's a pretty good formula for a hero! ●

Joe Phillips Quantum

As interviewed by Todd Hoffer

Where were you born Joe?
I was born in Atlanta, but I've lived all over the country.

How did you first get interested in comics?
My brother Bernard got me interested in comics with the Green Lantern comic books from the '70's. Then I went to performing arts school to do theater work. While I was there, I discovered I really enjoyed drawing the comic books. It was then that I decided to make them my career.

Where were you first published?
In a book called Visions, published by the Atlanta Fantasy Fair. My first comic book work was an issue of Ex-Mutants for Pied Piper (Malibu). Later, I did some Southern Nights, then I got hired on at Now Comics doing Speed Racer.

What are some of the personal challenges that you faced early in your career?
One was the fact that nobody believed that drawing comics was a "real" job. People would always say, "You need something to fall back on."

Getting into comics was hard because there were no training facilities that were readily accessible. The only thing that was out there at the time was the book "How To Draw Comics The Marvel Way." That was about it. It was all trial and error. I would go to hundreds of conventions, and eventually, I tried starting my own comic book company. It ended up being a total failure because I had no idea what I was doing.

© Joe Phillips

What was the title of your comic book?
It was called Element 6. It was never published... seems one of the guys we were going into publishing with basically "took the money and ran." But there were some good things early on as well. I've met some really good artists along the way, and we sort of started a clique. It started off with Craig Hamilton. I met him just before he was hired for the Aquaman mini-series and we became friends. After that, I met Karl Story, and he wasn't getting any regular work either, so we both started out over at Comics Interview.

Who do you feel most influenced you?
Several people really influenced me. In the beginning I was inspired by a lot of the illustrators, like Norman Rockwell and Alphonse Mucha. I really loved artwork, and I thought comics were missing out because they didn't have anything similar to their style. I thought if I could do something like Rockwell or Mucha and make a niche for myself... even

© DC

try to bring in different design elements from art outside comics. I don't know how successful that was, but that's what I did.

Then I met a group of people that were all pretty much at a similar level. We just sort of banded together. I knew people like Karl Story, Brian Stelfreeze, and John Dell, off and on throughout our early comic career. John inked me back on Speed Racer, and Karl and Brian did Cycops. Finally Karl got a job at Dark Horse.

At that point there began a sort of "quiet" competition between all of us. I got some work at DC, and Brian got some work at different companies, and then at DC. So we all really were our own little support group. Those were the people that I admired.

Out of all the professionals that I met early in my career, I thought Mike Mignola (pronounced Meen-yola) was just the best artist in the world. Just listening to him and hearing what he had to say sort of shaped my decisions about the comics in general. One, it's a job… and two, don't get married to every page you draw. That way you can get your speed up and complete the work. It was little things like that that really influenced me.

Which of your projects have you enjoyed the most?

I enjoy all of them, really. Each project had something going for it. If it didn't, I made sure it did. The current one, Quantum 5, is the first chance I've had to draw… well, what I like to draw, how I like to draw it. And at the intensity level that I like to draw too. Plus, working with writer Dan Jolley, inker Jason Martin, and colorist Fiona Leonard has really made this project come together.

With the other books I had to play "racquet ball" between the editor, the writer, and the inker. Each one wanted something from the project. And sometimes what each wanted wasn't compatible with the other.

As a result, there are a lot of (in my opinion) ugly books that I've got my name on (laughter). I think they're ugly to me because I know what I'm capable of doing. I like to learn from my mistakes and I like being in control of the project, because when you let somebody else control your artwork, you don't know what it's going to look like.

Which project has really challenged you?

Mr. Miracle was the most challenging because I had never done superheroes professionally at that time. I had just finished an eight issue run of Speed Racer and an issue of Vampire Lestat. That was pretty much all that I had done.

Then I was offered the Mister Miracle series. I did the book for about 24 issues and it was a real challenge to keep learning on your feet. It's tough to keep learning about storytelling, pacing, designing the panel, costumes, facial expressions, and meeting deadlines.

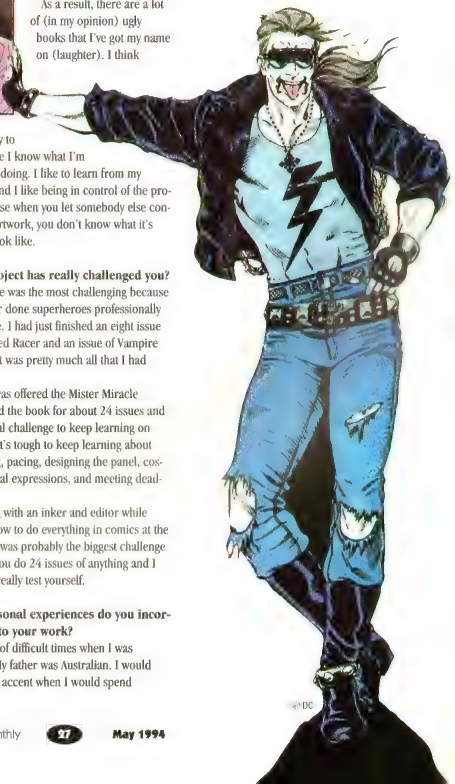
Working with an inker and editor while learning how to do everything in comics at the same time was probably the biggest challenge I've had. You do 24 issues of anything and I think you really test yourself.

What personal experiences do you incorporate into your work?

I had a lot of difficult times when I was younger. My father was Australian. I would pick up an accent when I would spend Summers with him. Then, when I came back to Atlanta in the South, it just didn't jive for me to have this Australian accent.

I take experiences like that and create different characters… people I've known… I put them in the books. Actually it's possible that anyone who has ever known me might find themselves somewhere in a book. They may not look the same, but they're there. On any given day there is a menagerie of people that appear, each have their own little problems. It's sort of like being a ring master in a circus (laughter).

Are there any artists that you would especially enjoy working with?


© DC

Jack Kirby would have been one. Also I think Craig Russell's work is really incredible. And, of course, I like Mike Mignola's work… Mike's doing some great stuff on Hellboy. There are other, older comic artists, like Gil Kane. Those are the ones that I always find something interesting to look at in all of their work.

Of the younger artists out there, is there anyone whose work you feel is particularly commendable?

Jason Pearson is really doing some great stuff. When we first met, I despised the man. I think we both despised each other. It was like oil and water, we just didn't mix. But now we're pretty good friends. At first I didn't care for his work. Then all of a sudden he improved his look and I think it's pretty neat.

What future Joe Phillips projects are presently in the works?

© DC

There's a lot of them. We are launching a "comics on tape" company this Winter. This is where we take our comic books and put them on audio tape. We're going to try to start soliciting established creators to take their material and turn it into audio tapes that you can listen to.

You go on a trip and you want to pop something in besides music, so you just pop in "comics on tape" and start listening. Books on tape are getting big, so why not comics on tape? This will be something I can do when I'm an old man and don't feel like drawing anymore. I hope I can contribute a cornerstone in the comic industry.

One last question Joe. Are there any other "scoops" you could share with Overstreet readers?

Yeah, there's going to be some shocking misconceptions about one of the main characters revealed in the Quantum 5 book. There's going to be a huge plot twist which could basically change the world in Quantum 5, and how people think of this government. Life-long earth-shattering stuff like that.

We are going to have a lot of stories dealing with everything from date rape and AIDS, to stories of betrayal, and government intervention. There is going to be some fun stuff too, including characters who don't look like what they're supposed to be. Very odd looking characters.

We're basing the storyline on an interesting idea. If my mom, for instance, were to become a superhero, she wouldn't dress up in tight spandex and run around calling herself something cool. She would just call herself something that meant something to her. I think we've created some characters like that. We have Sister Resister, who is an "electrical" character who is kind of a Queen Latifa-type super villain.

I try to pick real world names and personalities that reflect how our generation would actually react. There are a lot of things you may think about one person, and then you find out that they aren't that way at all. I really plan to have a lot of fun with character personalities.

I think there are two ways to handle things in comic books. You can approach it from the situational point of view, or you can approach something from the characters point of view. Quantum 5 is about the characters which are basically going to be the one strong point of the story.

I really enjoyed our conversation. Best of luck with Quantum 5 and future projects.

Thank you… I enjoyed it too.

QUANTUM Q PREVIEW

WHATEVER YOUR POINT IS, LADIES, BOMBING A RIGHT-WING TALK SHOW'S STUDIO IS NOT THE BEST WAY TO GET IT ACROSS
WHO THE HELL ARE THEY?
WHATEVER YOUR POINT IS, LADIES, BOMBING A RIGHT-WING TALK SHOW'S STUDIO IS NOT THE BEST WAY TO GET IT ACROSS
YOU TELL 'EM, JOLENNA!

SHUT THE HELL UP!
-WHOOF!-
KRECCCCCE!
HEY, WIND-BAG!
MAYBE YOU CAN HANDLE DIVA--BUT YOU'VE SEEN NOTHING LIKE LION AND UNICORN!
Fwamm.
MAMA TAUGHT ME NEVER TO HIT NICE GIRLS...
...BUT I DON'T THINK YOU FIT THAT CATEGORY!

YOU MAKE ME SICK, GIRL! YOU'RE NO MORE THAN A SLAVE TO THESE PIGS' MALE DOMINION!
KRAK
I'M NO OMEN'S SLAVE, SIR...
ZAP!
LEMME INTRODUCE MYSELF... MY NAME IS SISTER RESISTOR...
AND YOU BETTER STEP OFF MY TIP!

CARD

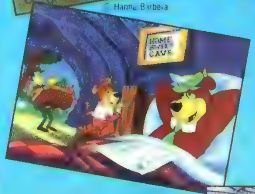
A Bone-i-fide Collectible

If you're a "Bone-i-fide" card collector, then you're going to love the new Bone cards from Creative Images. Jeff Smith's popular series comes to life in this full-color, 100 card set. The set features a special six card chase set, a rare three card subset, a mini press sheet, and a special medallion card. The set, scheduled to be released in May, will contain Fone Bone, Phoney Bone, Smiley Bone, Thorn, and other creatures from Jeff Smith's fantastic universe.

card set with check lists. The sets will also feature a unique 25 card subset entitled "Hanna-Barbera Through The Years," which traces the career of the world's best know cartoon team. Special "Magic" activity cards, and three "Tekchrome" cards will be randomly inserted that will enhance the set and increase collectibility. And just in case you get a "boo-boo" opening the container, each pack will contain one Hanna Barbera bandage from Curad. Cool!

© Jeff Smith

© Hanna-Barbera



© Topps Comics

Hanna-Barbera Classics Are In The CARDZ

Some of the classic characters from animation history will be featured in this 60 card set from CARDZ Distribution. The all-star line-up includes The Jetsons, The Flintstones, Yogi Bear, Scooby Doo, and the ever-popular Jonny Quest. Each of these characters or groups will be featured in 5

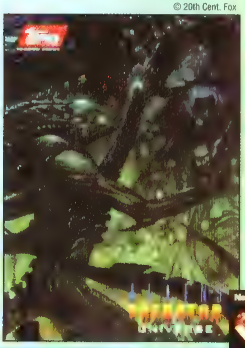
Mars Attacks... Again In July

Topps plans to release a MARS ATTACKS set in July that will reprint the entire original 55 card set from original film negatives! Not only that, but the set will include 35 new cards. Totally classic card scenes like "Washington in Flames," "Burning Navy Ships," and "Destroying a Dog" became instant favorites with children of the 50's, but contained "too much violence and gore" for their parents. THEY'RE BACK!

SHARKS

Comics Greatest World Trading Cards
Dark Horse and Topps have joined together to create the Comics Greatest Trading Card series. The set will feature 100 deluxe full-bleed cards and six super premium "Vortexmatrix" chase cards. Top artists like Frank Miller, Dave Dorman, George Perez, Art Adams, and Lee Weeks will be producing new art and contributing rarely seen illustrations. The cards will be limited to 7500 numbered cases (each containing 10 boxes). In each case, collectors will receive a nine card sheet (#101-109) not available in the foil packs.

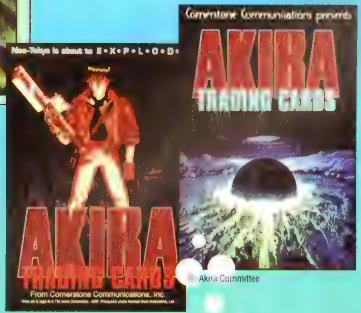
© 20th Cent. Fox



© BBC

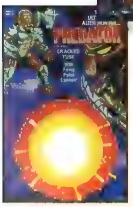
The Doctor Is In... The Cards!
The British cult classic, Doctor Who, will be entering the non-sport card arena this Spring. The 110 card set will represent the 26 seasons of the show and contain 7 randomly-inserted prism chase cards, as well as special autographed cards. ●

Akira Becomes "Card-i-mation"
July promises to give collectors a glimpse of the future when Cornerstone Communications releases the Akira card set. The 110 card "Master Set" consists of full-bleed, UV-coated cards that tell the story of the animated motion picture, "Akira." The set features subsets including: Neo-Tokyo cityscapes, character profiles, storyboard pencil sketches, and fine art by Otomo. Promotional Akira cards will be distributed in April.



The Battle Continues Between Aliens And Predator

Just when you think it's safe to go into the toy store... Aliens vs. Predator. Scheduled for release in 1994, Kenner brings a classic confrontation to the action figure arena. Kenner will be releasing several sets throughout the year. The Predator assortment will contain the figures: Cracked Tusk, with over-the-shoulder missile launcher, Scavage, with double-barreled bola launcher, Spiked Tail Predator, which throws three disks, and glow-in-the dark Shadow Stalker Predator. There will also be a deluxe set that



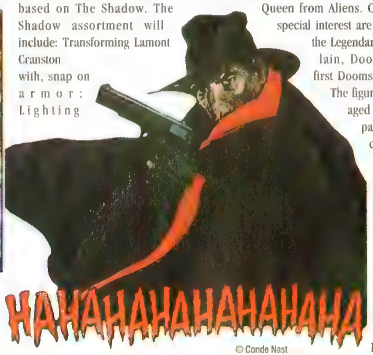
20th Cent Fox

will include King Alien and Predator Clan Leader with larger than life poses. One of the most sought-after products, however, will be the Aliens vs. Predator Two Pack. This features both an Alien and a Predator in the same pack! The package will also contain a 16-page comic book from Dark Horse Comics to lay the ground work for future battles. Some of the new figures have already been released and Kenner promises even more for '94!

Who Knows What Lurks On The Racks Of Toy Stores?

The Shadow Knows!

On the eve of The Shadow movie, starring Alec Baldwin, Kenner is unveiling the new Shadow action figures for July. The company that created the figures for Jurassic Park, Batman, and Aliens plans to produce an innovative line of action figures and accessories based on The Shadow. The Shadow assortment will include: Transforming Lamont Cranston with, snap on armor: Lighting



© Conde Nast

Draw Shadow with, silver handguns; Ambush Shadow made of a see-through material (this could be the one to get); and Ninja Shadow, with chopping arm action. The evil figure assortment will contain Shiwan Khan, Mongol Warrior and Dr. Mocquino. Also look for the Deluxe Electronic Shadow with menacing laugh and several vehicles to be hits this summer.

Die Cast "Action Masters"

Some of the most collectible die cast figures produced will hit the shelves beginning this summer. The Action Masters Die Cast figures will introduce beautifully realistic sculpted metal figures from great movies like Star Wars, Aliens, Predator and Batman. Some of characters include Darth Vader, Luke Skywalker, C-3PO, R2D2 from Star Wars, and the Queen from Aliens. Other figures of special interest are Superman, and the Legendary Superman villain, Doomsday (...the first Doomsday "figure"?!). The figures will be packaged as singles, four packs, and, in the case of Star Wars figures, six packs.

Batman's Back!

Hot on the heels of the animated movie "Batman: Mask of the Phantasm," Kenner is releasing a new assortment of heroes and villains. Some of the new figures out are: Phantasm with sickle arm and ray gun (with removable mask), Total Armor Batman covered in silver armor, and Bruce Wayne/Decoy Batman with grappling hook. Some of the villains to be released later are Mr. Freeze with ice missiles, Clayface with mace, Poison Ivy with crossbow, and Killer Croc with pet crocodile. Check this out! There will also be a Dick Grayson figure to be released that will quick-change into Robin. The new line of figures... Cool!

Tim Janson
14845 Merriman Rd
Livonia, MI 48154

The last batch of X-Men figures announced at last year's Toy Fair have finally come out. As you would expect, they are doing very well. The Sabretooth 2 figure seems to be the one in shortest supply, and with his increasing popularity in the comics, I think this figure may be good bet for investment purposes.

Steel Mutants, the 2" die-cast metal X-Men figures, are doing better in stores than I would have thought, though I am guessing many are being purchased by collectors. The pocket comics have also come out from Toy Biz. These are the mini fold out play sets, similar to the Mighty Max play sets. They feature four different sets with an X-man vs. a villain. The sets are nice, but not nearly as detailed as the Mighty Max sets. At about $9.00 a pop, they seem a little expensive to me.

Toy Biz is hardly resting on their laurels for the next year. They announced 28 new X-Men/X-Force figures for '94-'95. Included are such long awaited figures such as the Beast, Rogue, Random and Mojo.

The new Aliens and Predator figures are doing great! If you can find the Aliens Vs. Predator 2-pack, you might pick up a few, as the set has been very scarce so far. Kenner is going to expand both lines for the next year with several new figures. Look forward to an Arachnid Alien, King Alien, and a Shadow Stalker Predator that glows in the dark.

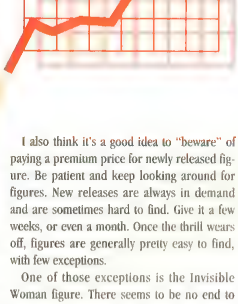
While there was no mention made of it in their press information, rumors continue to circulate that Kenner will pull out the old molds for the Star Wars figures, and re-paint and package them for late '94 or early '95. Kenner WILL be producing Action Masters, a line of die-cast metal figures of great movie characters. Included in the series will be figures from Star Wars, Terminator, Predator, Aliens, and Batman movies.

While movie tie-ins died a horrible death last year, cartoon tie-ins continue to do surprisingly well. X-Men and Batman: The Animated Series lead the way, but even Transformers, Double Dragon, and Biker Mouse from Mars are selling good. And hey, who wouldn't rather play with a Biker Mouse than a Sly Stallone figure? Only the Conan figures seem to be struggling, despite a large push from Toys-R-Us. Certainly the $9.00 price tag has something to do with that, along with the fact that they are pretty ugly. What's Conan doing with that silly grin on his face, anyway? Speaking of the Biker Mice, pick-up the Charley or Lectromag figures, if you can find them. They have been severely short-shipped.

Teenage Mutant Ninja Turtles seem to be on their last breath, but Playmates is continuing to have success with their various Star Trek figures and toys. The Deep Space Nine figures have moved very quickly, as collectors snapped up those low-numbered releases. I know this varies everywhere, but as to the pricing of low numbered figures, I suggest calculating the premium as follows:

#1-#99 add $25-$50
#100-#499 add $15-$25
#500-#999 add $10
#1000-4999 add $5
#5000 and above - no premium added

(The price ranges also take into account the scarcity of the particular figure).



I also think it's a good idea to "beware" of paying a premium price for newly released figure. Be patient and keep looking around for figures. New releases are always in demand and are sometimes hard to find. Give it a few weeks, or even a month. Once the thrill wears off, figures are generally pretty easy to find, with few exceptions.

One of those exceptions is the Invisible Woman figure. There seems to be no end to the rise in price for this figure. The recent price range locally has been $100-$150. While many believe it will continue to rise (since the new figure will not have the thermal paint), I'm personally not so sure. If the new figure receives better production and distribution, interest in the original may fall off drastically.

That's about it for now. Looking forward to the next month with a lot of great toy and comic book shows coming up.

Scott McAdam
Treasures of Youth
1201 "C" Street
Hayward, CA 94541
(510) 888-9675

Hi everyone! I am pleased to say that my grand opening was a great success. I got to meet lots of new customers and make a lot of new friends. Now on to my report.

ACTION FIGURES - Star Wars: HOT! Loose figures are very popular with or without weapons. I start my figures at $4 without weapons and $6 with weapons. They can go up to $10 to $15 on better (non-rare) figures, ships, play sets, die-cast, etc., and are very popular in all varying conditions.

GI Joe: Moving well, with the "younger" collectors (8-20 yr. olds). Figures are $3 and up, with and without weapons.

Super Hero: Super Powers and Secret Wars are very popular and hard to keep in stock, when out of package, at fair prices. Toy Biz are moving, but I price them cheaper than most everyone. Megos are dead at high prices, in box or blister.

Cartoon Characters: Hanna Barbera is very cool! I sold a 10" Scooby Doo Bank from 1975 for 30 Scooby Snacks (Dollars). Of course everyone wants Space Ghost, Jonny Quest, Frankenstein Jr., etc. Flintstones are still popular, and getting more so with the upcoming movie coming out! Jay Ward characters, Sid & Marty Krofft, Leonardo (underdog etc.) are still hot.

T.V. Toys: TV shows are as sought after as ever. Games, puzzles, model kits, little golden books, Whitman hard covers, and coloring books are just a few of the very cool items wanted.

Sixties: Thing makers, lunch boxes, GI Joe, Barbie, Hot Wheels are highly asked for by collectors.

Disney: My favorites for my own collection are still sought when fairly priced. Disneyland is definitely the most asked for.

McDonalds: Happy meal toys are collected by children and adults. The Batman Animated and Snow White have been very popular. The most requested items are store displays.

In closing, I have always been more concerned with how much I like something instead of whether it is "Mint in Box" for a toy or NM for a comic book. I find in the toy business, the percentage of people that just want any given item is much better than in the comic book or card market. Thanks for reading and I'll see you next month.

© MEG

JOURNEY INTO MYSTERY

Although Strange Tales often gets billed as the flagship of the Atlas era, I suspect that there are many fans like myself who consider Journey Into Mystery to be the paramount title from the premier producer of 50's fantasy. The title has a lot to do with it; Journey Into Mystery - the words were a promise that the reader inside would take us to a secret world, full of imagination, full of new meanings waiting to be gleaned. And the three issues we look at here, one pre-code, one post-code and one pre-hero, show just how well that promise was kept.

Journey Into Mystery #5 (Feb 1953) is a solitary issue of this key Atlas title. The great graveyard cover by Bill Everett is one of his best, and three of the four stories are quite nice. "Fright", by writer Stan Lee and artist Russ Heath, tells of "Mr. Drake and his Potion for the Feeble-Minded". The tale is told in the first person by the not-so-nice Mr. Drake, who he is attacked by a knife-wielding man whom he subdues and slays- "as an example to the others." It is a singularly dramatic scene and I spoil nothing by saying that he gets his due; it is the delicious details of how that are so satisfying.

"Condemned" is an Atlas specialty: the science fiction story. The plots for these go from the comical to the big house, desperate to escape, throw in an escape, realisuc or fantastic, and add a twist of fate that makes sure that one way or the other, the execution is carried out, usually right on schedule. This one is done to a turn, with engaging art by Carl Hubbell. The condemned dude, on the lam, forces a scientist to teleport him to Brazil, where he is immediately pursued by headhunters. Fleeing them, he jumps into the river where piranha are swarming... And it goes on- striking a perfect balance between suspense and absurdity.

"Innocent Bystander" revolves around an evil scientist that comes alive to kill his owners, always managing to frame somebody in the process. The story starts with a man on a rampage, destroying the antiques that his wife has squandered his money on. But this collector has just bought her last curio. The husband ends up playing the patsy for the fiendish figurine. This yarn isn't quite up to the aforementioned two, but the art by Dick Briefer (of the original Frankenstein fame) helps make it a worthwhile package.

Journey Into Mystery #33 (Apr 1956) is a special issue for two reasons. Generally the post-code issues are less intense than their predecessors, due, to a large extent, to the debilitating effects of the Code's strictures. It is usually the presence of extraordinary artists that makes one of these stand out. Issue #33 is especially distinctive art-wise, because it marks the first Atlas appearances of both Al Williamson and Steve Ditko.

The Williamson story, "The Man Who Had No Friends", is one of those Atlas historical efforts where the final plot twist comes when one of the characters is revealed as a famous person whose fate we know. The Ditko yarn, "There'll Be Some Changes Made", is a nicely turned ironic time travel tale.

Also on hand- "The Flame That Burned a Thousand Years" is a convincing fable about a good luck charm's effects upon a skeptic, and "Footprints to Nowhere" examines the relationship between human and machine on the first trip to the moon. As with most Atlas books, there are six stories crammed into this ish- a practice which yielded a lot of cheap to read and a fair amount of material that didn't make much sense.

Journey Into Mystery #51 (Mar 1959) is the second pre-hero issue. After two years in virtual limbo, Atlas attempted a comeback and launched four fantasy titles that brought together the talented threesome Stan Lee, Jack Kirby, and Steve Ditko). They not only succeeded in their own right, but also went on to become the architects of the Marvel age...

whose superhero creations redefined the genre and changed the course of comics history.

The Russ Heath cover is the only piece of pre-hero work I know of by Heath, and may have been sitting in the Atlas files for a while before it was used. The cover story is illustrated inside by Ditko, and it's pretty good... one of those Earth conquered by a computer stories... and Ditko's great faces are a pleasure to behold.

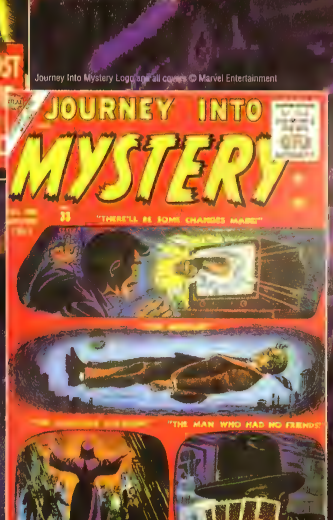
This issue boasts two tales with Kirby art, one of them inked by the inimitable Joe Sinnott, who was teaming with Jack on the Challengers of the Unknown over at DC during this same period. The other Kirby story, "Alien on Earth" features one of the King's wildest space invaders. Joe Sinnott contributes some cool creatures, too, in his own smooth style, on "Lost Ship of Space". It's a real rockets-through-the-void-to-a-planet-of-peril adventure and solid fun. Also herein is "The Prison Planet", an old-faithful plot-line that recycles every few months, where human life on Earth is shown to have begun as a "penal colony" from some other world.

Journey into Mystery went on through the monster and menace issues, and on to the debut of Thor (#83), until the Thunder God eventually superseded the title completely with issue #126. But in many ways, the three phases discussed here represent the three main variations of the title.

From its beginning in 1952 (the year that fantasy took over as the top genre) through its survival during "the lean years" (when the industry shrank to a shadow of its former self)... on into the dawn of the Marvel Age... JIM continues to be a collector favorite.

The book did more than survive the death-throes of censorship; it was one of the very few Marvel/Atlas titles that survived to be part of the Marvel "revival" of the late 1950's. In that sense, JIM did more than just help make the early silver age such a memorable occasion for many. Early Journey into Mystery was also a ready passport to the realm of infinite possibility and truly awesome entertainment.

Journey Into Mystery Logo and all covers © Marvel Entertainment



MORE HEN'S TEETH

by Steve Gentner

"Where did you find that?!" This is the most common question you get after you manage to acquire a "Hen's Tooth". The fact that you find them so seldomly and even less frequently in grade, makes the savoring and sharing (read "gloating") that much more enjoyable! Sadly though, it is a fleeting moment of glory. After attaining one goal, the "search" begins anew almost immeadiately for the next. Months can go by before the next "target of opportunity" presents itself. While the "search" can make you crazy, it can also make you more determined.

Like so many other collectors, I visit my books every month or so in the cool, dark security of the bank. Not seeing them daily, I forget their assorted warts and charms. I do, however, remember vividly the chase and acquisition of each and every one of them. Gazing lovingly at these four color beauties, the distant glow of each individual conquest washes over me every time I leaf through them like old friends… Here are a few of those old friends that also qualify as "hen's teeth".

World's Finest Comics was very near cancellation when issues #70 (May-Jun 1954) and #71 (Jul-Aug 1954) hit the stands. The magnitude of the change in issue #71 was destined to define the title until the end of its run with issue #323 (Jan 1986). All Star Comics, Leading, Comic Cavalcade, and World's Finest had, for years, relied upon the old format typified in issue #70. That format was basically separate heroes in separate adventures… wrapped in one cover. Issue #71 heralded a new and historic format, teaming all three heroes (Superman, Batman, and Robin) together in one story, instead of in separate adventures! Although Superman #76 was the first actual teaming of the colorful trio, the World's Finest title offered a "concentrated" monthly venue for a new reduced price… only 10¢! Issue #71 was the seminal issue with this radical change and is incredibly difficult to find. Ask any long time DC collector and they'll tell you the same thing. Any list of "Hen's Teeth" should include these two books!

© Great Comics

Seven Seas #4 (1947, Leader Ent.) again proves what more and more collectors are realizing... Matt Baker is one of the most incredible "cheesecake" artists to draw for comics! The "South Sea" girl wasn't featured on many covers, but this "Hen's Tooth" (along with issue #6) certainly verified Baker's incredible ability for all time. Very hard to find!

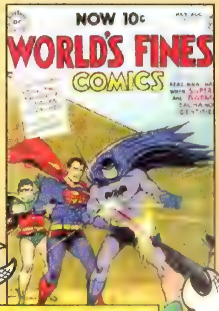
When you first look at the cover of Junior Comics #11 (Jan 1948, Fox Pub.), its star seems sort of like Archie. But on closer inspection, the similarity blurs. Even though both Junior and Archie "suffered" blonde and raven tressed beauties complicating their lives, Al Feldstein's distinctive style of "good girl" art quickly distinguishes Junior Comics as the more risque title. Tight sweaters and "chance" gusts of wind portray these lovelies in a way garenteed to keep male readers of the day with their "clocks wound tight"! "...Dr. Wertham... paging Dr. Wertham...".

Wonder Comics #1 (May 1944, Great Comics Pub.) went on sale in 1944 as the Axis forces were beginning to crumble. The "Grim Reaper" takes up the banners of patriotism and liberty as Standard/Nedor smashes Hitler and Tojo once again! This amazing, "propaganda-rich" cover actually portrays Hitler and Tojo in bondage! This one's more and more difficult to find, and still undervalued!

Claire Voyant's friend isn't having a very good wedding day on the cover of issue #3 (1947, Leader Ent.). It seems the groom is hanging out of the car all chewed-up and the thug "clocking" her in the jaw with the .45 needs lessons in political correctness! A truly "striking" (groan) cover on a book that is truly tough to find!

It's amazing that many of these books even exist today, considering with the ravages of... time, mothers, paper drives, and paper eating critters. Try to enjoy the "search" as much as you can - so you can really enjoy capturing your next "Hen's Tooth"! 'Til next time! •●•

© Leader Ent



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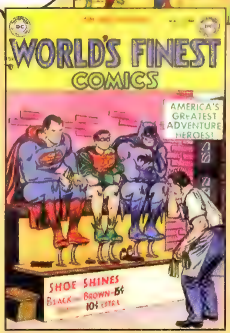


PSI LORDS ARTIST

MIKE LEEKE

as interviewed by R. A. Green

Tell me a little bit about yourself, Mike.
I was born in 1963 in Washington, DC. I lived there for about a year and moved to Flint, Michigan. From there I moved to Maryland where, while in elementary school I became interested in art. My mom enrolled me into a standard drawing course that taught me perspective and figure drawing and basic stuff like that. I was about 10 years old when my interest in cartoons and comics was first piqued.

What was your first contact with comics?
Probably a couple of years later. I think when I was 12, a cousin of mine had been collecting comic books. He ended up giving me some of his books. That piqued my interest and I was really turned on by a lot of the old DC titles. I was very into the DC stuff. I didn't know about any other company than DC at that time. I wasn't buying them, just getting them from my cousin. I started out as one of those kids that wasn't really a collector, or a steady buyer, or anything like that. I just occasionally bought them when I saw a neat cover.

What comics did you actually decide to collect?
Legion Of The Super Heroes. It was probably the first book I actually noticed because the art was something I really enjoyed. I think it was around the time that Mike Grell was doing it. Something about it just excited my eye. It was some of the cleanest art that I had ever seen, and I really liked the way it flowed on the page.

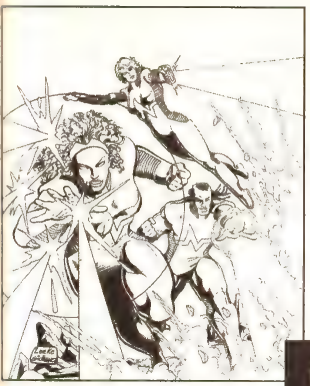
Where were you first published?
My first published work was RoboTech. I did the cover for RoboTech Macross #3 for Comico Comics. After I did three issues of RoboTech Macross covers, they gave me a shot at doing the interior artwork. That pretty much turned into a regular gig, and I did RoboTech Macross for about three and a half years... from about issue #6 to #36.

What personal challenges did you face early in your career?
As I was learning all about drawing comic books, I really had no idea what it really took to draw them. I was basically learning as I went along. I had been in art school before, but I was not learning story telling. I had been in school for illustration, picking up the basics for drawing. But I learned "on-the-job" what it takes to draw comic books. Each issue was like a new learning experience and a new challenge for me. I was constantly trying to develop and improve.

RoboTech was a little bit different from drawing the comic books that I do now, because it was based on Japanese animation... they wanted that Japanese animation style. I had to learn how to draw the faces and the different types of anatomy. With books like this, there is no real text book. You can't look at your own face as a guide or anything. It's like something that you look at on TV and pick up. Fortunately, I had been into the Japanese animation before I had gotten the job. In fact, that was probably one of the reasons I got the job at Comico. They didn't know a lot of artists at that time that had been influenced by that type of artistic style.

Who influenced you early on in your career?
John Byrne, George Perez, and Mike Golden... those guys really caught my eye. I was buying anything they were doing at that time. Eventually, I got into Alan Davis, who is one of my favorites. I am very influenced by his stuff.

Which project have you enjoyed most?
Well, I've been fortunate. RoboTech, the Elementals... and then X-O Manowar and H.A.R.D. Corps for Valiant... I've been



All Images © Voyager Comm.

extremely enthusiastic about them and loved them all. RoboTech Macross was probably one of my favorite Japanese animation programs, so it was just a dream come true for me to get to work on the comic. After the issues were finished, I guess I was kind of lucky, because my next project was working on the Elementals with a guy who I really admired, Bill Willingham. I've been following the Elementals since the comic first started out and have been a big fan of Bill Willingham from his TSR days.

How about current projects?

Psi-Lords is the big news... it is really a big thrill, because it's a book that I'm getting a chance to build from the ground up. It's different from any project I've ever done before because it's not an "already established" team. For the first time, I'm responsible for drawing and designing them. That's a real thrill for me. I've always wanted to take a character and start from the ground up... give him my slant and draw him the way I think he should be drawn.

Because Starwatchers is set in the future, there is an unlimited pallet of things that you can do. The sky's the limit on how wild you can get, in terms of the way it's going to look.

What's the general basis of the Starwatchers story line?

Starwatchers is a group of people who have been out in space, and nobody knows what's happened to them. They are the descendants of the H.A.R.D. Corps from the past in the Valiant universe. Now, after over a thousand years, they're coming back into the solar system and they've changed.

One of the neat things about them is that they are now a little bit more powerful than the H.A.R.D. Corps of the past. They're a kind of homogenized race. Over several generations, they (basically) all look alike. It's an interesting challenge to draw characters that are supposed to look somewhat alike, but actually have subtle differences.

If the Psi-Lords are descendants of some of the early H.A.R.D. Corps, is there a tie-in with the Rai #0 storyline?

Yes, that's exactly where they got their origins. If you have read Rai #0, you know that after the "Harbinger Wars," the members of H.A.R.D. Corps that survived just went out into space. They were never heard from again, until now. We are going to see, little by little, what's happened... like a mystery.

That's another aspect of the project that really appeals to me. We're going to be showing readers "little things" that they previously thought were different. I think the fans will really enjoy this book.

How does this relate to the chronology in the Magnus storyline?

It's at the same time as Magnus and the Rai book. Basically, the first issue of Starwatchers will start out 17 years after the Malev War. Anyone who is reading Valiant comics can see the first couple of appearances of the Starwatchers in Rai and Magnus. The Starwatchers basically show up in time to lend a hand at the end of the Malev War. Then we make the 17 year jump into the future. Magnus, Rai, and Starwatchers will all be at the same point in time. Starwatchers is going to be our future line book and will deal with what's going on in the galaxy. It will be showing you the Mars colony, the Saturn moons and their colonies, and a lot of various different habitable worlds that are out there besides Earth. I think that it's something that people have wanted to see, but because Magnus is on Earth now, and since we've had a lot of important stories to show you, we've had to stay "Earthbound." Now we have a book that can showcase stories off of the Earth.

How about future projects?

I'm going to stay on Starwatchers for the next year. There is a lot of work to be done on this book, and I'm pretty happy to stay busy working on the title. I'd really like to develop a strong following on this book, and I plan to do a lot of different things to excite fans.

One last question, Mike. Are there any "scoops" you could give Overstreet readers?

Sure! There are going to be a lot of little secrets that are going to be coming out about the Starwatchers. One of their deepest, darkest secrets is one of the reasons that they're existing as a police force. It will be revealed somewhere around issues #3-5. The first half year builds toward telling some major things about the Starwatchers, so there is going to be a major secret that will start unraveling around issue #3. I think the fans will get a kick out of that and find it really interesting.

So readers really need to stay on top for the first year because Starwatchers is going to be our first "space opera" book. It won't be a book that you're going to just read one issue here and one issue there. I think once you get into it, you're going to realize that we're building a story with every issue. So there are going to be events that take place in the first issue that really are going to pique your interest and keep you reading.

It's been good talking to you and we wish you luck on Starwatchers.

Thanks, it's been fun.

THE HIGH END MARKET REPORT

Edgar Church (Mile High) Detective #27 Sells For Five Figures: In all areas of fine art, antiques, and collectibles there are always a few items that seem to take on a life of their own. This has happened to many of the Edgar Church, (Mile High) titles and certain specific issues.

Even though a large percentage of the Church books were nearly perfect, for some reason a handful of the books in the huge collection have flawed covers.

A portion of the run of Detective Comics fell into this category, with the #27 the most notable. While all the fundamental qualities of the best examples from the collection were there (page quality, cover gloss, and storage conditions), but the cover may have slight technical imperfections

These minor flaws, in an otherwise incredible book, are the source of much controversy in fandom. How much is the cover counted in the overall condition equation? And how do you value the book? DC collector extraordinaire, Dr. David Anderson, struggled with the question when he was offered the Near Mint Allentown copy of "Tec 27" in 1990. Having owned the Edgar Church Detective #27 since 1984, David opted for the NM Allentown copy. This gave others, including present owner Robert Rogovin, who recently purchased the book (for a record price), an opportunity to posses it.

Edgar Church Hit #1-7, Fantastic #1-14, and various early Crack comics, sell for 3.5 times guide: Jon Berk is quick to note that "for me, Golden Age comics are an acquired taste". Typical of the "baby boomers" who are at the forefront of today's collecting, Jon was not of reading age during the Golden Age. When he was able to read, the vast majority of the characters were no longer in existence, therefore it is easy to understand why most boomers start with Silver and Marvel Age, then eventually gravitate to the Golden Age titles produced by DC, Timely, Fawcett, EC or Dell.

As Jon states, "by means of hit and miss, and paging through reference works such as Gerber's, The Photo Journal Guide To Comic Books, I learned about (and acquired a taste for) books and artists that were in favor 50 years ago."

It wasn't long before Jon realized that it was the art, in particular the covers, that caught his attention. And the artist responsible for most of the art that stood out for Jon was created by the great Lou Fine!

Such books as, Mystery Men #3, Science Comics #2, Fantastic Comics #3, and Wonderworld #7. The artist was Lou Fine, "I challenge anyone to point to a better series of covers created in the Golden Age than those rendered by Fine in Hit #1-7." While Jon quickly acknowledges exemplary work from Schomburg, Kirby, Crandall, Cole and Beck as well as early Batman and Spectre covers, Jon believes that "all these pale beside the lyrical covers of Lou Fine". These feelings compelled Jon to pay the price when the opportunity presented itself. Jon thanks John Snyder and Diamond International Galleries for the opportunity to purchase the books and didn't even mind the expense of the additional safe deposit boxes!

Jon Berk with four of his new additions.

Golden Age Is Back… In A Big Way! For the first time in nearly three years, Golden Age comics are in greater demand than Silver. The market is beginning to correct itself as the relative prices of Golden Age have become very attractive when compared to the current levels of prime Silver Age. As the Golden Age market continues to escalate, the Quarterly price updates of 1933-1954 comics (listed in Overstreet's Gold & Silver Quarterly) will become all that much more useful and essential for collectors.

Want List Comics Sells Detective #27 For A Reported $110,000: Want List Comics completes a circle with the stunning sale of a high grade Detective #27 for $110,000. This book has changed hands (at increased prices), a minimum of five times in just two years and this is the second time that Want List has sold it.

Other Comic Book Sales: Dan Greenhalgh from Showcase New England reports the following sales: All Star #3 restored VF $5,500; New York Worlds Fair 1939 VG $2,500; Batman #1 VG+ $9,500; Captain America #1 lightly restored VG $8,000; Showcase #4 lightly restored NM $6,500; Spider-Man #1 VF/NM $10,000. Smith House held an auction of comic collectibles recently, highlights of Edgar Church books included; Shadow #1 $5,400; Red Ryder #1 NM $950; Buck Rogers #1 $2,200, #2 FN $220. Four Color Comics reports the sale of a Detective #1 VG $13,000.

Also of note was the sale of a copy of Marvel #1 for $25,000 at last month's collectible show in Atlantic City, NJ. Robert Rogovin purchased a copy from John Snyder of Diamond International Galleries.

Robert Rogovin, Jim Starlin, & John Snyder.

Original Art: Frazetta continues to sizzle as two early paintings sold for $125,000 and the original art for the first Sunday page from Frazetta's short lived Johnny Comet newspaper strip traded hands for over $10,000! Albert Moy was pleased with the price and material, though he regrets parting with such a historical piece. Of note was the bonafide offer of $250,000 tendered for the Frazetta classic, The Destroyer. The offer was declined. Brad Savage, the savvy fixture at New York auctions, is consummating a sale of Ditko art from Spider-Man #7 for $4,300, as well as the splash page from Tales to Astonish #40 for $1,400. Scott Dunbier was flushed with excitement after purchasing Mike Kaluta's cover from Shadow #1 (considered a Modern Age classic) for $5,000. Not to be left out, Albert Moy purchased the splash from issue #4 in a cash trade deal.

Strip Art: Illustration House in New York realized (sans premium) $7,000 for a Herriman 1920's Sunday page, and $19,000 for a 1909 Little Nemo Sunday.

Who Was That Mystery Buyer? Who was that mystery buyer of the Bethlehem copy of Showcase #4 (for $30,000) and Bethlehem copy of Amazing Fantasy #15 ($25,000) as reported two issues ago? As you can see from the photo, it was none other than key book aficionado, Fred Khassian. "●-

Mystery buyer, Fred Khassian.

By Joe Mannarino

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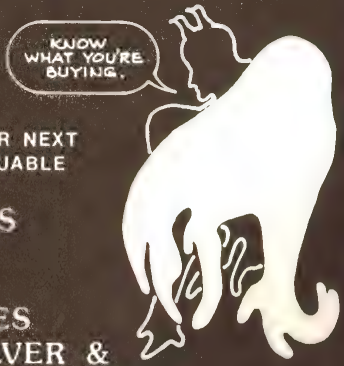

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CBM FYI

Classic Marvel Cover Recreations To Hit Sotheby's Auction Block.

Recreations of famous Marvel covers by comic book legends (pictured clockwise below) John Romita (Sr.), the late Jack Kirby, and Dick Ayers will be auctioned at New York's Sotheby's Auction House on June 18, 1994. The replicas were drawn "larger in size" to distinguish them from the originals and recall the historic first appearances of Spider-Man, Fantastic Four, X-Men, Iron Man, and Dr. Doom.

In a generous move from a large corporation, Marvel has given the artists the right to recreate the cover art and retain the proceeds from the sale "in appreciation of the contributions made by the artists over the years."

Marvel And DC Ready Punisher/Batman

Punisher Meets Batman - Those who like dark justice are going to be in heaven, as the Punisher meets up with the Dark Knight. The key question for most readers is, "Which character will Frank Castle make his first contact with, Bruce Wayne or Azrael?"

The first two books (of a projected four-book series) starts hitting in June with the DC-published Batman/Punisher: Lake of Fire. From the looks of the black and white art that DC has released, it's the pretender to the cape and cowl. Planned as a 48-page Prestige book, Denny O'Neil will do the story and Barry Kitson wields the pencils. From there it will be Marvel's Punisher/Batman, written by Chuck Dixon and art by John Romita, Jr. As DC's KnightsEnd story line will be over by that time, who do you want to lay money on? That one comes out in August and will be a Marvel Bookshelf book. Both Marvel spokesperson Gary Guzzo and DC spokesperson Patty Jeres state that there will be more upcoming announcements about the last two books soon.

Comics Are Going On-line

Comic fans who have wanted sneak previews of Warstrike and Ghost Rider 2099 could have done it months ago if they subscribed to CompuServe, one of the largest on-line networks in the country.

Marvel has hooked up with CompuServe to start up a new on-line forum called Marvel News. For those entering though, there are a lot of benefits. Fans can obtain comic news faster than ever before because an announcement can be posted immediately. Gary Guzzo states that Marvel is taking a very active attitude regarding this service in responding to mail. Finally, Marvel will be setting up on-line files that will premier new comic titles, the first of which was a B&W ashcan of the new Ghost Rider 2099.

Malibu uploaded a color sample of Warstrike before Marvel started. While they don't have a forum of their own, if one checks through the general forums, one will see that a lot of their creators are busy gossiping among themselves.

CompuServe can only be accessed by a PC with a modem. If you're interested in accessing CompuServe and getting on-line with the Marvel News Forum, you can call (800) 524-3388 and ask the CompuServe order taker for package #167. It costs a little bread, but it's worth it.

Malibu Trimming And Expanding At The Same Time

Malibu publisher Dave Olbrich let out these tidbits to ponder. The West Coast publisher, which was "rocked" by the earthquake, will be trimming their publishing output to 25 titles. They will cut out all Genesis and Eternity titles and concentrate on the Ultraverse, Bravura, and Star Trek titles. Don't be surprised if their Star Trek: Deep Space 9 title is soon joined by a second Star Trek title, as well as possible crossovers with DC's ST:TNG in the near future.

As for the Ultraverse, things are going quite well. There should be a new team title out by this summer that will unveil a number of still unknown Ultras onto a rapidly addicted public. Meanwhile, Rune has become the biggest of the Ultraverse books, and the lines for Barry Windsor-Smith's auto at the Great Eastern was one of the longest there.

Finally, Howard Chaykin is definitely back. Demand for Power & Glory #1A & #1B was so intense that Malibu has announced that there was a second printing.

Dan Chichester Joins Defiant

D.G. Chichester has joined the likes of Chris Claremont and Len Wein as staff writers for Jim Shooter's Defiant Comics. Wein will be working on the Good Guys and Claremont will write the planned-for-April Prudence & Caution.

The ultra-hot Chichester, who got everybody's attention with his work on the Fall From Grace storyline in Daredevil, will be taking over Charlemagne. Shooter and editor Deborah Purcell created this character and have written the first several chapters. Chichester takes over this summer. Look out!

Axis To Expand

When Tribe's Todd Johnson and Larry Stroman left Image last summer, there was talk about where the two might show up again. No one was too surprised when they announced that they were forming their own publishing company, Axis. But what's really getting industry attention is their incredibly ambitious program of 13 titles!

By the time you read this, Alpha (the Axis anthology) will have hit the market. Not only that, but it's highly likely Tribe #3 will also be out by that time. What is more interesting though, is all the other titles that will hit.

They include Beasties by Javier Salteres, Dethgrip by Beau Smith, Jim Callahan and Jeff Albrecht, W by Brian McDonald and Brian O'Connell (that's just for April, folks), Quantum 5 (Dan Jolley/Joe Phillips) and the incredible Nightvenger (Mike DiGesu/Joel Thomas) are slated to start in May. The big news in June is the return of Mike Grell's Shaman's Tears. Also due out is Power Company by Robert Hinson and Paris Cullins. Titles for the summer include Promixis, Richard Case's Annie Ammo, Seppuku, Dark Agents and Shelter.

Johnson has sent advances on a lot of these books and they are some of the most impressive material (along with the Blackball work) to hit in some time. Hold on tight for this new publisher, folks.

By Steve Fritz

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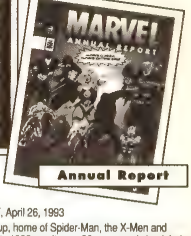

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Excerpt From USA TODAY, April 26, 1993

"Marvel Entertainment Group, home of Spider-Man, the X-Men and Namonta, tells the story of its 1992 results in a 32 page comic book being mailed to shareholders today.

In the story, villain Doom is seeking information about Marvel, presumably with evil intent. Dr. Strange assembles Marvel's superheroes to reel off facts about company performance. Though the full color artwork is elaborate, the superheroes spout less than pithy dialogue like 'Quasar! Why did Marvels net
revenues and net income increase in '92?'

The secret of Doom's quest is revealed in the last panel, when he pulls a Marvel stock certificate from a safe. He's not a villain - just a concerned shareholder. The story ends with the classic comic signoff: 'Continued–next fiscal year!'

Marvel will send out 33,000 annual reports, far fewer than a typical comic book printing of 250,000."

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MARKET REPORTS

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LEE HESTER
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Lee's Comics
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Good-bye To The Great One

I was saddened to hear about the passing of one of the greatest figures in our field, Jack Kirby. He was a true master of the comics medium. His stories were as enjoyable, and flowed as effortlessly, as beautiful music. Is there anyone reading this who hasn't spent countless hours carried off on the wings of Kirby's magic? As a fitting tribute to his genius, why not turn some new readers on to his work?

Current Age

Bongo: All the Bongo titles are strong, solid sellers here. We are seeing all sorts of people coming in for them. Keep 'em coming!

Cartoon Books: There might be one guy who doesn't like this title, but I think that he lives under a bridge. Overstreet lists the price of issue one, first printing, NM as $50. I have yet to find anyone who will part with their copy for $100, much less $50. If anyone out there has bought or sold a first printing of issue one, please raise your hand and let us know for how much. It's tough to set prices when no one's talking.

Continuity: These books are so slow that we actually wind up with more copies than we ordered! I think people are bringing their own copies in, and sneaking them on the shelves when we are not looking! Cut it out guys!

Dark Horse: Sin City remains the top selling new book. Top back issue and trade paperback honors go to Star Wars: Dark Empire. While issue #1 no longer commands a "wall comic" (i.e. over $10) price, it still sells briskly at $9, with issues #2 & #3 going for $5 each.

DC: The Looney Tunes comic was a good idea. The artwork and coloration were nice. The only problem was that Bugs, Daffy, and company behaved a little out of character. By and large, it is a welcome and much needed addition to the line up of characters that many people have been asking to see.

Gladstone: Always a strong seller to both children and their parents. Uncle Scrooge Adventures #26, with the classic "Back to the Klondike" story, was a near sellout. The Don Rosa material is particularly popular.

Harvey: Harvey and other kid's titles continue to climb in popularity. In this sensation-seeking world, we have to give space to some of the quieter pleasures.

Image: It looks as though the Image boys may finally be getting to work. If these indications are correct, they may be able to repair their tarnished reputations. On time shipping is but the first step on that long road. Spawn and WildC.A.T.S. are still the top new comics and back issue sellers. Spawn issue #1 and #2 go for $9 each, with issues #3 & #4 (with coupon) sell for $8 each.

Innovation: It's a shame to see this line fold. They had several titles with a strong outside following, particularly Lost in Space, the Anne Rice titles, Quantum Leap, and Beauty and the Beast. Let's hope that these books continue under a new imprint. Vampire Lestat back issues are still very much in demand, especially with all the media hype surrounding the upcoming movie. First printings of issue #1 sells well at $9, with first printings of issue #2 selling for $8.

Malibu: Rune does well, thanks to the involvement of fan favorite Barry Windsor Smith. The other books are falling; sales that numbered in the low teens are down to less than five copies per book. I feel Malibu made the mistake of releasing too many titles too soon. It would have been more preferable to put out a handful of really excellent titles, than to flood the already overextended market with a slew of mediocre ones. Plus, why the fixation on superheroes? It may have been novel in the sixties, but isn't the world ready for something else? How about a mainstream detective, western, or romance book?

Marvel: Beavis and Butthead #1 ended up being a complete sell out. We did manage to acquire additional copies of first print #1's, and are selling them for $10 each; second printings are still available for cover price. Issue #2 was a bit of a disappointment in the sales department here; orders were cut in half for issue #2 and yet only half of the books sold. So issue #2 sold only 25% of issue #1 sales. Perhaps Beavis and Butthead, unlike the Simpsons, are more akin to a passing fad; high sales for the first issue, measurably lower sales thereafter. One book that continues very strong is Marvels. Copies of issue #1 now sell for $9.75, and I have yet to be able to find more copies of issue #2. Issue #2 would guide higher than #1 because of this scarcity.

Valiant: Joe Quesada's departure from Valiant, as chronicled in the April Overstreet, left many fans puzzled, as no reasons were given for his rather abrupt exit. How this will affect sales in the long run is anyone's guess, especially now that the speculation dollar has largely left the comics field.

Silver Age & Golden Age

Acquisitions: High-grade key Marvels, including Fantastic Four #48 in NM.

It's great to hear all the feedback from readers of the Market Reports. Don't forget to say - "Choosy collectors choose Overstreet."

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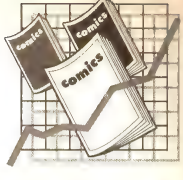
Silver Age

Silver Age sales have been steady for us. First appearances of key characters from both Marvel and DC are highly sought after here. Spider-Man and FF lead the Marvel pack, and Flash is king of the DC crew. High-grade keys are virtually non-existent, but when they do show up, they command a hefty price. A nearly perfect Amazing Spidey #15 sold for $360, and a NM X-Men #12 for $140. The latter could have sold many times over, as we received nine calls for the book. Other recent sales include ASM #14 VG $225, #20 VF+ $200, #21 FN/VF $125; Fantastic Four #66 VF+ $75; Flash #106 VG $210, #117 FN $60; Journey Into Mys. #84 VG $200; and Superboy #68 VF $220. Acquisitions - X-Men #1 in GD/VG; Avengers #1 and #2 in GD-, and a very nice FN/VF copy of Brave & Bold #34.



Golden Age

Not a huge market for it around here, but there is a good response for it at shows. Sales include a Flash #97 FN $225; All-Flash #7 GD/VG $120; Action #121 FN/VF $125; Captain America #16 FR $90; Spy Smasher #3 FR $45, and New Comics #5 VG $350. Acquisitions - Whiz #5 FN.

Current

Marvel: Way too many titles, but they did put out the best selling book of the year so far… Beavis & Butthead #1 sold 4 times as many copies as any other title in the past six months. Prices are anywhere from $5 to $10 in this area. Marvels continues to be the best book Marvel has put out in years. DD:MWOF is also some of the best work. Other strong sellers include War Machine, DD, Hulk, FF, Amazing Spidey, Uncanny, Wolverine and X-Men. On the down side are Ren & Stimpy. This comic has almost come to a complete halt. Most other non-mutant books sales have remained comparable to recent months.

DC: Superman and Batman are still on top, even though interest in Batman has waned in the past few weeks. The story is getting a little to "strung out" for my customers. Green Lantern #48-50 sold out much faster than I, or any local retailer, anticipated. The Shazam hardcover was also a complete sellout, even though it carried a hefty price tag. Steel, Superboy, and Supergirl all sell well, and Aquaman, Catwoman, and Robin are still holding strong.

DC Rumor?

Has any one else heard any rumor about Dick "Nightwing" Grayson becoming Batman? I've had a few customers tell me he might possibly become the next Batman.

Image: Spawn still rules! There's been no drop in sales here with the new temporary creative team. The anticipation for Spawn/Batman has been phenomenal, and Pitt #4 has been well received. Gen 13 sold out in two days, but at a reduced order. Extra copies of Troll and Vanguard just sit and collect dust. The core Image titles sell pretty well, but most of the newer titles are average sellers, at best.

Valiant: I'm sorry to report that last year's hottest company has now slowed to a crawl here. There are no new people coming in and buying Valiant books (except for the special covers), and even sales of those have been very disappointing. Shadowman #0 sold less than half the amount of copies that Bloodshot #0 sold.

Malibu: The Ultraverse has slowed slightly, but the Bravura line is the hottest line of books in my store. Breed #1 & #2 were complete sellouts as well as Power & Glory #1. Quality books sell, period. People are very happy to read good books and be able to receive special books in return as a bonus. Breakthru was also very well done, and sold very well. Malibu is the company to watch for in '94.

Dark Horse: Tales of the Jedi and X #1 both sold well, and so did Sin City (no surprise here). **Anticipation** is high for Droids and Monkeyman & O'Brien. Other titles sell well each month. This company has a very loyal following here.

Defiant: Good books that haven't found their niche in our area yet. Dark Dominion is the most popular title in our store.

Bongo: Strong sales across the board for this company, so far.

Misc.: Bone & Cerebus lead the way here. Other good sellers are Starchild, Ultraman, Zen, Lady Death, and Evil Ernie. We also sell a good amount of Fantagraphics material.

Until next month…

RICHARD HERNANDEZ
Mad Cat Comics, Cards, & Collectibles
5041 West Main Street
Kalamazoo, MI 49009
(616) 38-Comic

This year's sales were better than expected during the Jan/Feb slump. Here is a run down on what's happening in my neck-of-the-woods:

Current

Image: Seems to be gaining momentum on shipping times. Consumer interest in ongoing and upcoming titles is at a recent all-time high. Comics published by Extreme Studios are the exception, with sales on these books plummeting. Supreme, Prophet and Stormwatch are the best performers of this bunch, ranking below almost all other Image titles in sales and popularity. Cyberforce, WildC.A.T.S., and related titles sell almost equal to X-Men levels, with Spawn the best selling title at 150% of X-Men. Savage Dragon and The Maxx gain new readers each month, creating solid back issue demand for these titles (including Super Patriot). Freak Force and Vanguard are by no means "hot" titles, but each has a following. Freak Force, with Keith Giffen at the helm, is a lot like his run on Justice League. Shadowhawk has a core audience, but sales have slowly been dropping. The new titles on the way from Shadowline look weak, and are drawing little enthusiasm. I still can't believe the number of Pitt fans who will wait for that book bi-annually. Sales are much less than they potentially could have been had Keown been able to produce as promised.

Marvel: Hot Sellers here include Sabretooth, Gambit, X-Men (any), Wolverine, Deadpool, Marvels, Ren & Stimpy and Beavis & Butthead. To be honest, most of my customers who are interested in the Platt run of Moon Knight are speculators, not collectors. I don't expect the hype to last.

Defiant: They could not live up to the hype generated preceding the company's birth. Orders on all titles drop monthly here, and there is little or no interest in any of the new offerings (Good Guys, Dark Dominion, Charlemagne, etc.) I think more artists like David Lapham (Warriors of Plasm) would give the company artistic credibility.

Dark Horse: I think they scored a major coup by signing on the Legend imprint as an addition to their already high quality comic line. Big sellers here include: Next Men, Sin City, Aliens (any), Propellerman, and Grendel. On the other hand, The Spike Lee comic and Floaters was just plain awful. The unexpected explicit sexual content made it virtually impossible for me to market this book to the general population. The weekly promotion of Comics Greatest World last Summer was a hit, but all the wind seemed to go out of it waiting for the appearance of Out of the Vortex. This title is dragging its story along, loosing readership here monthly. But, if Catalyst, Motorhead, and Barb Wire do well, I think CGW will stick around.

Valiant: The consensus among retailers I've communicated with is that there has been a slip in quality across the board in most of Valiant's comic line. Sales have dropped off, most of which has been blamed on the loss of the speculator market, but with most of the hard core Valiant readership still buying the whole line. Not to say these loyalists are happy. Here, most are ready to drop at least a couple "bad" titles. New readers are tough as nails to sell on even the best books, because of the negative feedback they've been hearing from disgruntled speculators. Strong sellers are: Ninjak, Shadowman, X-O, Bloodshot, Solar & Turok. Archer & Armstrong was once one of the best here, but not now. Other losers are: Harbinger, Secret Weapons, and H.A.R.D. Corps. No offense intended to Jon Hartz, Bob Layton, and everyone else who has done such a great job making Valiant what it is today. Many individual titles are managed superbly, but as a whole, I feel there are problems with continuity and connecting themes.

DC: Continues to outshine most of its competition here in the mature readers crowd. The Vertigo line has drawn in many typically alternative shoppers, sick of waiting for many small press companies to produce on any kind of a schedule. DC has taken a bite out of the already dwindling small press market with this project line. The Superman storyline is still catching readers attention, with sales still at least 10 times what they were (per title) before Doomsday. The Batman titles are loosing ground fast, as readers here report that they are growing tired of the present storyline. By the time Bruce Wayne returns to the mantle of the bat, will customers really care? The Milestone line is not hot by any means, but have a small audience that is growing. These books are great, and I recommend carrying them.

Ultraverse: Has my vote for best new universe of the year. These books are so good that even their erratic shipping schedule hasn't slowed sales. Malibu has become a very strong publisher, creating a line of comics that contain superb stories and artwork, with characters you can care about. Most of the Ultraverse line sells equal to Valiant. The regular line of Malibu comics are not selling here.

Others: Bone is outselling many mainstream comics five-to-one. Thanks to Jeff Smith for keeping back issues in print… I can barely keep them in stock! Most people buying this title really don't care what printing it is, they just want to read it! Cerebus has had its ups and downs, but right now, its hot! Since Dave Sim's issue of Spawn, even many Image zombies have become avid Cerebus fans! This has also had a positive effect on other alternative publishers, because if Sim or McFarlane say that they enjoy something, people will run out and buy it. Comic lines that will not sell here: Lightning Comics, Dagger, Continuity, Triumphant, and other small publishers.

I hope this report doesn't sound like I dislike small press publishers. I myself read a lot of good small press, enjoy it, and work hard to make the customers aware of what is available to them.

GARY COLABUONO
ED LAYER
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Golden Age

Recent Sales: Wonder Woman #1 VG $1,120; All American #61 VF $1,000; All Star #18 NM $900; Captain America #30 VF $500; Detective #67 VF $625; Detective #102 NM $550; and More Fun #101 VF $2,500. Acquisitions: The "White River" collection, a solid block of DC and Marvel books of which over half are FN and above.

Silver Age

Silver sales have cooled a bit. Most Marvel collectors are only interested in VF/NM copies, but balk at paying VF/NM prices. Early Spidey's and all King Kirby Fantastic Fours seem to be the only two Marvel titles that collectors seek in grades below FN. DC Silver moves in virtually any grade. People have been crawling out of the woodwork for books that I've had in stock for years! Metamorpho, Secret Six, Challengers of the Unknown, Metal Men, Blackhawk, Doom Patrol — I hope this trend continues. And watch those westerns! Also Superman books have increased in sales, thanks to a contingent of new fans-kids! Oh, to be a youth again… and encounter Bizarro for the first time. Silver Age Recent Sales: Daredevil #1 VG $300; Fantastic Four #49 VF $90; Metal Men #1 GD $30; Metamorpho #1 FN $25; Batman #155 VG $60; Amazing Spider-Man #14 VF $650; Action #254 GD $15; and Action #254 GD $15.

Bronze Age

X-Men and Spider-Man titles are the constant, all others are variables, subject to whatever is in vogue in the current market. Marginal Marvels (Hero for Hire, Warlock, Ghost Rider, etc.) have sunk into a deep sleep. Daredevil and Captain America have picked up a bit, due to current developments. DC Bronze moves at a volume of about 40% of Marvel's. When we acquire DC Bronze, they move in spurts or not at all. Recent Bronze Age Sales: First Issue Special #8 NM $15; Amazing Spider-Man #101 FN $50; Giant Size X-Men #1 NM $250; Monster of Frankenstein #1 NM $15; Swamp Thing #1 FN $20; and Iron Fist #14 VF $90.

Modern Age

Spider-Man, X-Men titles, and Wolverine are the constant and Superman is the new contender. We can't keep any runs of the Superman titles in stock. There is also a renewed interest in Miller/Nocenti/Romita Jr. Daredevils, L.O.D.K., Byrne Fantastic Fours, and David/Franks Hulks. Major events in new releases are translating to sales in the back issue bins In the case of L.O.D.K. and Byrne FF, the buying frenzy is spurred by nostalgia. Customers crave the real Batman and the true FF. Oh, and Sandman — even in our dreams we can't acquire enough to keep up with demand. Recent Modern Age Sales: Sandman #1 NM $50; Adventures of Superman #466 NM $8; Batman Adventures #1 NM $8; L.O.D.K. #16-20 NM $8 each; X-Men #266 NM $30; Wolverine #1 NM $30; Daredevil #254 NM $15; 2D Daredevil #319 NM #15 each; Green Lantern #46 NM $10; and Batman Adventures: Mad Love NM $6.

Current

DC: The flight of the speculator has not affected DC as we are seeing very steady numbers. Congratulations on fostering the reader. Recent series launches such as Catwoman, Robin, Superboy, and Hellblazer remain strong, but the rest of the Vertigo family is slipping here: Superman remains close to "Reign" numbers but Batman, Shadow of the Bat, and Detective have dropped. Many of our customers have dropped the Bat books to protest the absence of the real Batman. Restore the mantle of the

COMIC BOOK COLLECTION FOR SALE

NOW & THEN COLLECTIBLES

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Below is a partial listing of two recently acquired collections. Virtually all books (even the low grades) have white to extremely white pages and a high degree of cover gloss. Most books post 1962 are VF or better. Please write or call for a description of any book(s) of interest. Thank you for your time and attention.

Adventure into Fear #1-31
Adventures of the Fly #1-31
Adventures of the Jaguar #1-15
Amazing Adventures #1-39
Amazing Spider-Man #1,3,5-375; Annuals #1-15
Anthro #1-6
Arrgh #1-5
Astonishing Tales #1-36
Atom #1-38
Atom & Hawkman #39-45
Avenger #1-190; Annuals #1-11
Batman #76, 84, 91, 139-450; Annual #1-6
Beware #1-13
Beware the Creeper #1-6
Blackhawk #127 -243
Black Panther #1-10
Blue Beetle (Charlton) #1-5
Brave & Bold #28-200
Captain Action #1-5
Captain America #76, 100-234; Annual #1-4
Captain Atom (Charlton) #78-89
Captain Marvel #1-62
Captain Savage #1-19
Cat #1-4
Chall. of the Unkown #35-78
Chamber of Chills #1-15
Chamber of Darkness #1-8; Chamber of Darkness Ann. #1
Champios #1-17
Conan #1-30; Annual #1-4
Contest of Champions #1-3
Creepy #1-60
Daredevil #1, 3-171; Annual #1-4
Defenders #1-79; Annual #1
Demon #1-16
Detective #253-627
Doctor Solar (GK) #1-31
Doctor Strange #169-183; (2nd) 1-41; Annual #1
Doom Patrol #86-121
Eerie #1-70
Eighty Page Giant #1-15
E-Man #1-10
Fantastic Four #1-5, 7-170; Fantastic Four Annual #1-10
Fantasy Masterpieces #1-11
Flash #106-250; Annual #1
Flyman #33-39
Forever People #1-11
Frankenstein, Monst. of #1-17
Freedom Fighters #1-15
Ghost Rider (Western) #1-7
Ghost Rider (1973) #1-55
Giant Size… complete run
Green Lantern #2-116
Hawk & Dove #1-6
Hawkman #1-27
Hero for Hire #1-16
Howard the Duck #1-20; Howard the Duck Annual #1
Incred. Hulk #1, 4, 102-377
Incred. Hulk Annual #1-7
Inhumans #1-12
Invaders #1-22; Annual #1
Iron Fist #1-15
Iron Man #1-170; Annual #1-4
Iron Man & Submariner #1
Joker #1-9
Journey into Mystery #83-125
Journey into Mystery Annual #1
Judomaster (Charlton) #4, 89-98
Jungle Action #1-24
Justice League of Am. #11-115
Kamandi #1-32
Kazar (1970) #1-3
Kazar (1974) #1-20
Kid Colt Outlaw #124-143
Kull the Conqueror #1-29
Lost in Space (GK) #37-59
Machine Man #1-19
Magnus (GK) #2-46
Man From Uncle #1-22
Manthing #1-22
M.A.R.S. Patrol #1-10
Marvel Chillers #1-7
Marvel Feature #1-12
Marvel Collector's Item Classics #1-14
Marvel Premiere #1-49
Marvel Presents #1-12
Marvel Preview #2
Marvel Spotlight #1-33
Marvel Super Action (1976) #1
Marvel Superheroes #1, 12-24
Marvel Tales #1-15
Marvel Team-Up #1-58
Marvel Team-Up Annual #1-2
Marvel Two-In-One #1-30
Marvel Two-In-One Ann. #1-3
Master of Kung Fu #17-30
Master of Kung Fu Annual #1
Metal Men #4-56
Metamorpho #1-17
Mighty Comics #40-50
Mighty Crusaders #1-7
Mirghty Samson #1-32
Mister Miracle #1-25
Monsters on the Prowl #9-28
My Greatest Adventure #80-85
New Gods #1-11
Nick Fury Agent of Shield #1-16
Not Brand Echh #1-13
Peacemaker (Charlton) #1-5
Peter Cannon Thunderbolt (Charlton) #50-60
Phantom (GK) #1-20
Plastic Man (1966) #1-10
Plop #1-24
Powerman #17-84; Annual #1
Rawhide Kid #48-73
Sandman (1974) #1-6
Secret Origins (1973) #1-7
Secret Society of Super Villans #1-15; Special #1
Sgt. Fury #8-100; Annual #1-5
Shadow (1973) #1-12
Showcase #21, 23-100
Silver Surfer (1st Series) #1-18
Son Satan #1-6
Space Family Robinson #3-36
Special Marvel Edition #15 & 16
Spect. Spider-Man #1-189
Spect. Spider-Man Annual 1-13
Spectre (1967) #1 & 10
Spirit (Harvey) #1 & 2
Star Trek (GK) #1-61
Star Trek Logs #1 & 2
Star Wars (1977) #1-107
Strange Adventures #180-244
Strange Suspense Stories #75-77
Stange Tales #101-168; Annual #2
Submariner #1-72; Annual #1-2
Superman #122-199
Superman Annual #2-8
Supernatural Thriller #1-15
Super Villian Team-Up #1-16
Swamp Thing #1-21
Tales Asgard #1
Tales of Suspense #40-99
Tales to Astonish #16, 27-101
Teen Titans #1-53
Thor #126-222; Annual #2-8
Tomb of Dracula #1-70
Total War #1 & 2
Tower of Shadows/Creatures on the Loose #1-11
Turok (Dell/GK) #11-130; Giant #1
Two Gun Kid #77-91
Uncanny Tales #1-8
Vampirella (Warren) #2-113; Annual & Special #1
Vault of Evil #1-15
Wanted #1-9
Warlock #1-15
Warlord #1-12
Werewolf by Night #1-43
What If? (1st) #1-26
Where Creatures Roam #1-8
Where Monsters Dwell #1-34
Wonder Woman #165-211
World's Finest #99, 125-223
Worlds Unkown #1 -8
X-Men #1-141; Annual #1-4

Now & Then Collectibles
Joe Dungan Proprieter

bat to Bruce soon! Superman Vs. Doomsday—Hit! Spawn/Batman—Hit! Let's get the press involved.

Marvel: X marks that spot, with W not far behind. Kubert's pencils have increased sales on Wolverine. X-Force, X-Factor, and Excalibur only sell well when there is: a) a death b) an enhanced event and c) a delay in the other X books. Marvels is a truly beautiful book. We cannot get enough. Any chance of making it an ongoing quarterly? Daredevil remains strong. Armed with a revamp by Chichester/McDaniel and retro by Miller, Daredevil numbers have tripled.

Image: Spawn strong, Larsenverse thriving - kudos to the crew on Vanguard. What a fun book! All others are holding steady, except for Extreme.

Dark Horse: Star Wars, J.B.N.M. and Grendel are perennial customer faves. X is doing well, but the rest of CGW languishes. There's a lot of buzzing goin' on about the upcoming Legends books. Gentlemen, I think you have a hit here. Sin City: A Dame to Kill For is doing great. What incredible inkwork. Issue #2, pg. 7—Wow!

Ultraverse: Prime, Mantra, and Sludge are really picking up steam. We are experiencing a weekly influx of new readers. Refrain from adding any more core titles for a while 'n' methinks Ultraverse will continue to thrive.

Defiant: Our customers appear to be defiant about purchasing Defiant books.

Valiant: Ninjak and X-O.

Cartoon Books: The fan bone is connected to the Fone Bone; the Fone Bone is connected to the funny bone; the funny bone is connected to the Smith bone… what a tantalizing skeleton!

In Memorium

We at Moondog's are deeply saddened by the passing of the industry's greatest talent and visionary, Jack Kirby. Many of us would not be in this business if we were never touched by the magic of Jack's creations. They were larger than life, the Great Myths from which all else sprang, the metafictions that entrenched super heroics into popular culture. Our prayers and condolences are with the family, friends, and fans of Jack "King" Kirby.

JOHN TINKESS
Another Dimension Comics
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Calgary, Alberta
T2N 1V8 Canada
(403) 283-7078

A Terrible Loss

I'm speaking of course, about the passing of one of the founding fathers of our industry - Jack Kirby. Throughout a career that spanned six decades, Jack Kirby created hundreds of characters and drew thousands of pages that helped to define how comics should be done. His powerful artwork virtually leapt off the pages, and his characters displayed an unshakable nobility and morality that served as inspiration. Jack Kirby, the man, is gone, but through his stories, his ideas, and his ideals will live forever.

New Comics

In the midst of a trend of downward sales of the "hot" titles of last year, there have been a few surprises lately that, because of conservative ordering, have disappeared fast. After months of declining Image sales, Gen 13 took everyone by surprise and sold out here in the first two days. There is also a great deal of anticipation right now for Prophet #5 when Stephen Platt takes over the artwork on that title. The biggest hit for DC recently has been the Emerald Twilight story in Green Lantern. All issues sold out immediately and continue to be frequently requested. Interest is also beginning to develop for Zero Hour, DC's big summer crossover, so this could be another good year for DC.

Marvel sales have been rebounding lately with the high profile storylines going on in Daredevil, Captain America, Fantastic Four, and the Spider-Man titles. Their big success story, though, has been Marvels… rightly acclaimed as one of the best books they've published in a long time.

Other publishers doing well include the Legend imprint (particularity Sin City) and Bravura. Even with fairly high initial orders, Breed #1 & #2 and Power & Glory #1 have all sold out here. Interest is also high in the upcoming Star Slammers and Dreadstar series. It looks like Bravura is here to stay!

Silver Age

At the risk of sounding like a broken record, I'll say it again - Spider-Man is hot! His impending silver screen debut has sent many collectors scrambling to find early issues before prices jump (as they did with Batman back in 1989). We recently sold a run of early Spider-Man (#3,5,6,8-10,22-70) ranging from VF to NM/MT for 1.5 times NM Guide.

Demand is also very strong for most other Marvel and DC Silver Age in high grade, particularly for key issues. Recent sales include: Fantastic Four #100 VF/NM $50; Magnus, Robot fighter #8 VF $60; and Tales to Astonish #51 FN $35.

Dells and Gold Keys (especially westerns) continue to sell well in any grade. Recent sales: Cheyenne #16 VG/FN $15; Hogan's Heroes #3 FN $14; Lone Ranger #129 NM $65; Maverick #8 VF $48, #12 VF/NM $50; and Sgt. Preston of the Yukon #19 VG $15.

Golden Age

Acquisitions: Some fairly solid runs of Whiz Comics (#52-78, plus a few later issues) and Wow Comics (ranging from #24 to #47). Overall condition was very nice, averaging FN to VF with a few VF/NM. Sales so far include Wow #29 NM (black cover-exceptional copy) $110, #38 VG $28; Whiz #61 VF/NM $110, #77 FN+ $65, #128 VG (off-cut cover, otherwise FN/VF) $18 and #147 FN $40.

In Summary

Lately there has been a renewed interest in back issues. Now that last year's new issue boom has mostly subsided, many people seem to be turning their attention back to the truly collectible comics of the Golden and Silver Age. I feel these comics will prove to be much better investments than the "hot" new issue of the week. Let's hope this trend continues. Until next month…

JAMES MACNAUGHTON
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We have weathered a harsh Winter and now our collectors have returned in masses. Business has been great! Comics we could not move several weeks ago are now blowing out of the store. The X-Men Ultra Fleer cards could not have been released at a better time as X-Men fans have united to become this months driving force here.

Marvel - As stated above, X-Men have been selling extremely well and the Spider-Man fans are starting to return. The Spider-Man demand this year so far appears to be on the older issues and not the McFarlane issues. Sales: ASM #101 $100, #104 to 107 $25 each. (We are down to only two of the five #100's we have been sitting on since early last year. ASM #100 has been selling at $95 each.

The McFarlane issues have been coming in fairly heavy in collections purchased over the Winter. Fantastic Four early and current issues have been selling well here, unlike the Avenger titles, which is pretty much the only Marvel title still doing poorly. The 2099 titles are only keeping a very limited reader interest. I believe they soon will be joining the Avengers in the 25¢ box.

Beavis and Butthead has been doing well, and the second prints of the first issue are in a higher demand then the first print. (NOTE: The second print run was only 25,000 copies). People have been getting pretty irate over the lateness of Force Works, as we now find it will be several months late.

DC - I felt that Green Lantern #50 was the first really good book from DC lately, with the exception of graphic novels and Fighting American, which is gaining more and more interest. Batman/Spawn will be a big boost along with the Batman/Punisher comic. Superman titles are dropping in popularity around here, as customers lose interest in books with low art quality. They are also deserting Man Of Steel (among other titles) that no longer have a "shock value" story line.

Batman also is not selling, and prices are dropping along with demand. Miller issues are the only ones selling here. GL #50 was a good build up story, but here again, the deaths shock value was the selling point. Maybe DC Comics should change their name to "Shock Value Comics," since the only way they can sell many of their titles around here is to kill off their creations. Vertigo should not be DC, so I am listing them separately.

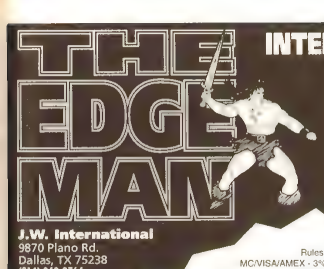
Vertigo - Swamp Thing #140 has been selling well, along with a recent growth in early Sandman issues. Mercy is again being requested and, as Spring comes, so do the Vertigo fans. Where did they hide all Winter?

Malibu - The general feeling around here has been that if you buy one Ultraverse title, you'll want to buy them all! As soon as someone picks one issue up, they come back into the store several days later and request that we put all Ultraverse titles on their subscription list. The regular Malibu titles such as Ex-Mutants are not doing well (actually, this title has never done well here). Again I will make my plea… please release Cat and Mouse! Power and Glory sold out fast, but we still have a large supply of Breed #1.

I watched the trailer for the new Firearm movie, and strongly feel that Malibu is really going to make even more drastic positive moves in the industry to increase the amount of long term comic collectors.

Image - The Grant Morrison/Greg Capullo issues of Spawn have been a real hit! Pitt and Maxx are both good sellers, but, because of the crossover of these two titles, the lateness of Pitt has made Maxx a late title, which should be a cardinal sin. Sam Kieth fans call every day asking "is it in yet?" We have to keep telling them, "Sorry, not yet." As a matter of fact, we are thinking about putting that on our answering machine. Gen 13 was a fast sell-out with a large and growing group of fans. If we get #2 some day this year, they may have another hit.

Continued on page 58



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COMICS -MOST WANTED-

Sabertooth #1	$2.50
Gen 13 #1	$2.25
Prime #2 Bagged	$4.00
Deathmate Red	$2.75
Deathmate Red Gold	$10.00
Bone #1 1st Print	$60.00
Superman #75 Bagged	$10.00
Superman #75 Platinum	$65.00
Black Venom	$200.00
Ren & Stimpy #2	$6.50
Ren & Stimpy #3 or #4	$4.00
Spawn #1	$2.50
Spawn #2	$3.00
Spawn #5	$2.00
Marvels #1	$4.00
Marvels #2	$5.00
Vampirella #1	$8.00
Vampirella #2	$10.00
Solar #7	$8.00
Gambit #1	$3.00
Wolverine #75	$3.75
X-Men #25	$3.00
Daredevil #319 / 320	$9.00
Sandman #8A	$75.00
Spiderman #1 Platinum	$60.00
Doomsday Sets / Comics...JL69, Mos. 17 / 18, etc	CA.LL
Star Wars Dark Empire 1-6 (Individually or Set)	CA.LL
Star Wars Dark Empire Gold Embossed Sets	CA.LL
Vengeance of Bane	$9.00

COMIC CARDS -MOST WANTED-

Marvel Masterpiece 1 Boxes	$60.00
X-Men 1 Boxes	$40.00
X-Men 2 Boxes	$30.00
Doomsday Boxes	$60.00
X-Men 1-2 Tin Sets	$30.00
Marvel 1 Tin Sets	$60.00
Marvel 2 Tin Sets	$35.00
Conan Chromium 1 Boxes	$50.00
Magic The Gathering Booster Boxes	$50.00

We are also buying all other comic cards, non-sports cards, and sports cards. We are mostly interested in boxes, but will consider sets, singles, chase cards, holograms, promo cards, etc....Call us or FAX us with what you got!!

We are also buying all Pre-Unity Valiant Comics, all Key Marvel and DC books, all Premium books, signed books of major artists like Quesada and McFarlane, Gold Logo, Platinums, etc. We take quantity. Anybody do a major signing and have qty. left over?? Call The Edge!! We are also buying "Junk" comics: Marvel / DC / Image / Valiant / Dark Horse. Please no independent, black & white, X-Rated or adult oriented. We will buy entire collections, store inventories, bankruptcies, desperations, liquidations, etc. FAX / CALL!

SPECIALTY ITEMS: -MOST WANTED-

Batman Bisque (in box)	$250.00
Sandman Bisque (in box)	$350.00
Philadelphia Spawnmobile	$40.00
Retail Spawnmobile	$10.00
Toybiz Invisible Woman	$60.00
Star Wars Action Figures	CALL or FAX with details

We are very interested in all specialty items: Call or Fax with what you have. We are always interested in new products!

Continued from page 54

Valiant - Nothing new to report.

Misc. - Defiant's and War Dancer look good, and sales have been steady. London Night Studios: . These titles are starting to get more of a following. Dark Horse titles are also doing better than previous months. Harris: Not much happening.

In Closing

Overall, sales have increased, mostly with Marvel and the smaller independent publishers. We have sold out of old westerns that we use to put in our dollar box.

BRUCE EDWARDS
Quasar Comics & Collectibles
P O Box 2227
Louisville, KY 40201-2227
(502) 897-3266

Sotheby's Auction Update

I just returned from my duties as a member of AACBC Grading Committee in New York. For several days I had the distinct privelege of grading the many comics that will be in Sotheby's auction this June. Collectors and potential bidders will be delighted to note that nice "Western Ble copy" runs of Turok, Twilight Zone, Boris Karloff, and other titles will be offered this year. Plus the "blue chip" comics are there too… like Captain America #1, runs of World's Finest (#1 up), Superboy (#1 up), Lois Lane (#1 up). Action #1, Marvel Comics #1, Amazing Fantasy #15, Fantastic Four #1, Spider-Man #1, etc., as well as hundreds of other desirable issues.

Healthy Market

My customers are frequent requesters of the titles and issues listed above. This bodes well for the success of the auction, as well as the health of the market, in the established books.

Recent Books Decline

Several long-time customers have told me that they have dropped all of the current Marvels from their buy list. Many collectors have given up with the current crop of books (including such mainstays as Amazing Spider-Man and Fantastic Four), and are now turning back to completing their back issue collections (with decent stories, plots that made sense, and art that complimented the characters!). Time will tell how Marvel fares with their current editorial outlook.

It's A Whole New Ballgame

Virtually all early Silver Age and older books are receiving invigorated collector interest. With so much material out there from this time period that is not typical superhero fare, bargains are still to be found and enjoyed by the astute collector.

That's all this time around, see you all in thirty days!

MICHAEL TIERNEY
The Comic Book Store
9307 Treasure Hill
Little Rock, AR 72207
(501) 227-9777

Jack Kirby's Passing

There has been no other recent event that had more of an impact on comics than the death of Jack "King" Kirby. While national news services largely overlooked Jack Kirby's passing, the sad report spread like wildfire throughout Arkansas. Every day, concerned collectors asked if we could confirm local news, not wanting to believe it. No matter the volumes of accolades spoken of the importance of his contributions in shaping the comics industry, it can never encompass the importance of his trailblazing efforts. The "King" is dead; long shall his memory live on through his work.

Golden Age

Sales: Classic Illustrated #106 VF (Buffalo Bill-1st printing) $14, #113 FN (The Forty Five Guardsmen-1st printing) $18.75, #121 VF (Wild Bill Hickok-1st printing) $13, #156 NM (The Conquest Of Mexico-1st printing) $20.

Silver Age

Marvel has been dominating in this time period. Example sales; Amazing Spider-Man #64 VF $25.50, #70 NM $28, #82 FN/VF $14.75, #84 VF $17, #85 NM $23.

Bronze Age

Things have been slow in this area, reflecting the time of season. The only really notable sales: Uncanny X-Men #108 MT $30; Wolverine Volume 1 #1 MT $31.

Modern

Gambit is the hot recent commodity here, with everything from the first appearance, mini-series, to the poster having received tremendous demand. But nothing is botter than the X-Men crossover Thirtieth Anniversary issues. They still fly out of our back issues boxes at $4.50 each, with reports from conventions ranging in the $7 to $8 range. Sales: Gambit #1 Gold MT $34.95 - 5 copies; Streetfighter #1 Gold MT $15; Superman #75 (Black Bagged Death Issue-still sealed) MT $20; Wolverine Volume 2 #1 MT $29.75.

Marvel: After Daredevil's death (kind of-his civilian identity was cast aside), not too many people were taken with the death of Spider-Man's parents (kind of-it wasn't really them either). Starblast could have been called Starbust. Wolverine has been tremendously popular since the recent changes; everyone hoping he regains the adamantium lacing on his skeleton. X-Men has continued to maintain the momentum, from the Thirtieth Anniversary issues into the wedding books.

DC: Green Lantern Emerald Twilight exceeded all our expectations. We were concerned that the long delay in release might have a negative effect, but not so. Superman continues at the same high level each and every week. Some interest is starting to circulate on the impending Batman versus Batman grudge match.

Cards

Leader of the Packs; Fleer Ultra X-Men is on top. This impressive set has outperformed Marvel Masterpiece-Series One, which is saying a lot. The hologram card and holographic foil chase cards in the Star Wars Millennium Falcon limited edition Factory set wowed purchasers. The new Sandman cards sold well, but we had complaints from box purchasers about the collation. One customer, out of a whole box, was missing 25 of the 90 common cards, and missing five out of seven Endless Gallery.

That's all from Arkansas this month.

MICK RABIN
P. O. Box 15119
San Diego, CA 92175-0119
(619) 284-3730

Prices Realized

Sales: Amazing Spider-Man #40 VF+ $320; Atom #16 VF+ $30, #21 VF+ $20; Brave & Bold #23 FN/VF $250, #24 FN/VF $225; Captain Marvel Jr. #88 VF/NM $75, #96 VF/NM $75; Detective #326 VF+ $20; Fantastic Four #74 NM $20; Flash #125 VF/NM $110, #34 NM- $120; Green Lantern #45 VF/NM $45; JLA #14 NM $150, #29 VF+ $45, #30 NM- $50, #32 NM- $23; Our Army at War #112 GD $12, #124 VF $30, #126 FN- $10, #158 VF+ $30, #162 NM- $25; Our Fighting Forces #40 FN/VF $60, #58 VF $30; Submariner #34 NM $20; Tomahawk #59 VF/NM $50, #60 VF/NM $50; World's Finest #72 VG $95.

Prices Witnessed

Brave & Bold #1 FN+ $1,350, #5 VF $750; House of Secrets #92 NM- $600; Action #200 FN+ $95, #202 FN+ $75, #203 FN+ $75; Mystery in Space #68 FN+ $40, #78 FN $22.50, #85 FN/VF $18.

Prices Paid For Acquisitions

Action #102 FN/VF $125, Brave & Bold #14-19, 24 NM- $405 each, #23 NM- $590; DC Special #22-25 NM+ $20 for the set; Tarzan NM+ #231-235 $21 for the set; Weird Horrors #8 VG+ $35.

GEOFFREY PATTERSON
TIMOTHY RILEY
Geoffrey's Comics
15530 Crenshaw Blvd
Gardena, CA 90249
(310) 538-3198

Yo! Yo! Yo! Whass up? Business, I think. Our business has been very up this month - and it's still down 35% from previous years.

Pogs?

Yep! Three weeks ago we started ordering pogs. Many of you may not even know what they are. They've probably saved a few of the Southern California stores around here. A friend said one of his stores is selling twice as many pogs as comic books.

New Stuff

The newest big bang comic was "Prophet #4" with the Steve Platt cover. I've seen it at conventions for $20!? "Lady Death" are still hard to find at $10 to $20. Gen 13 #1, a pretty book, went to $5 pretty quick - and so is #2. We're still selling Platt's Moonknight - they killed him in #60? The X hologram issues are still hot and Wolvie #75 and X-Men #25 are closing in on $10. Saw an Ultraverse ad on the back of a bus in the movie "The Chase." I think Malibu promotes better than any other company - by far. What happened to the "Firearm" comic book video?

What's this about Marvel Super Mart? Every retailer I talked to was furious at the Marvel ad in X-Men Adventures that seemed to be competing with all of us.

Silver Age

Acquisitions: We just purchased a huge collection of medium grade FF, Spidey and X-Men. Anything below VF we discounted big time.

Cash Paid For Historic "Ashcans!"

Do you have an unidentifiable comic with an odd black & white cover and color interior?

It may be an historic "ashcan!"

In the early days of comic book publishing, there was a never-ending battle between highly competitive businessmen to lay claim to every conceivable comic book title. In order to properly register the title with the copyright office in Washington DC, publication of the book was required.

In the heat of competition, crafty comic book publishers developed a system to fool the government into believing that the book had been produced. They produced "ashcan" comics! These "imposters" existed only for legal registration and were never sold.

"Ashcans" usually had black and white covers (often Velox prints) stapled to color interiors from previously printed comics.

One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

Recently signed and numbered limited edition "ashcans" have appeared on the collectors market. Though highly desirable, these modern-day collectibles are not traditional "ashcan" editions.

Genuine historical "ashcans" are by definition among the rarest of comic books.

If you aren't sure that the book you have is an "ashcan" or not — please call me toll-free at 800-344-6060. I'll help you identify your book and gladly make an offer.

Gary Colabuono

Moondog's

1201 Oakton St.
Elk Grove Village, IL 60007

(800) 344-6060

Golden Age

We sold four of the low condition early 1940's Superman comics we purchased recently for $500. There's something so nostalgic about Superman on those early WWII covers that just makes me want to keep them. Acquisitions: An almost complete collection of Reed Crandall comics - Blackhawk, Doll Man, etc.

Until we meet again here in 30 days, let's all try and have a good month.

JEFF BRUCE
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(800) 859-1594
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Greetings! Spring has sprung and, hopefully, business will continue "springing" to life from the recession from heck. A few unknown collections have been uncovered, and more should surface along with Summer's crab grass.

Silver Age

Sales: Amazing Spider-Man #3 GD $125; Journey Into Mystery #83 (reprint) NM $50; Amazing Spider-Man #13 VG $50; Conan #2 FN $25; Marvel Super Heroes #1 NM $50. Plus lots of DC War (60's) at guide in various conditions. Fantastic Four #110 through #160 have disappeared from my stock. I guess everyone has realized that someone besides Stan and Jack did nice work on the FF.

Non-Sports Cards

New cards are dead? Too many coming out and few selling. Anybody want to buy 30,000 cards? I think old cards are where the action is. I had 60 1964 Addams Family for two hours. And another dealer bought them!

See ya next time. And as always, enjoy your comics.

WILLIAM H. FEIST III
SHIRLEY A. FEIST
Book Trader
Dakota Square Mall
Minot, ND 58701
(701) 838-1694

Hey, hey! It's Book Trader Bill saying hello to all of my fellow April fools... uh... I mean, fellow advisors. Sorry.

Golden/Silver/Bronze Age

Nothing at all to report in this area.

Current Age

DC Comics: Prediction: I think that DC has another big hit on their hands with Superman/Doomsday: Hunter/Prey. Not nearly as big as the original Superman: Doomsday 18 months ago, but big all the same.

And DC's version of the Batman/Spawn crossover is also doing very well in advance sign-ups. I predict that it will sell much better than expected, and nearly as well as Image Comics' version. As I said last month, it appears that the sales are being driven by the character "Spawn" rather than by the absence or presence of Todd McFarlane.

From the Praise The Lord Department: Batman: Knightquest is finally ending with a mercifully quick 10 issue series of Batman: Knightsend. Frankly, it can't happen soon enough! Maybe DC does read this and other articles from my fellow advisors. If so, Thanks, DC.

And if you want any further proof that Bruce Wayne is far more popular (for whatever reason) than Jean Paul Valley as the Batman, consider this. Almost every person who signs up for either the Batman/Spawn Crossover or the Up 'N Coming! Batman/Punisher Crossover asks, "Whuch Batman is it? Bruce Wayne or Jean Paul Valley?" If we say, "Bruce Wayne" we have a sale nine-times-out-often. If we say, "Jean Paul Valley", they become visibly less excited.

Dark Horse: As reported last month, X from Comic's Greatest World continues to sell well. The others don't.

Image: I mentioned last month that Pitt #3 had just hit the shelf about two weeks before and nearly a year after #2! Well, just in case you think customers don't notice these things, many of my customers have been referring to Pitt #3 as the Pitt Annual! Oh well.

Malibu: To Mr. Alan Jay Payne of Malibu Comics: All right. I admit it. I am impressed. You actually read these comments! This has to be a first that is hitherto unheard of in the annals of the comic industry.

How do I know, fellow advisors, that the staff of Malibu read our comments? Because Malibu sent me a nice little box of promotional material with a personalized letter from Mr. Alan Jay Payne, Director of Sales. In his letter, he mentioned that he had read in a recent Overstreet Market Report that the Malibu Ultraverse was not doing well here in this area. As a result, he was kind enough to send me some promotional material to help the Ultraverse along.

So, thank you, Mr. Payne. It gladdens my heart to know that at least one publisher out there cares what we retailers have to say!

Marvel: I know that I have been riding Marvel pretty hard, lately (again, pun intended). But they make it so easy! My staff has asked me to address Marvel's continuity (or lack thereof). Our customers are seriously confused (above and beyond their normal state, that is) about what is going on in much of the Marvel Universe.

My staff has also asked me to address Marvel's penchant for killing, maiming, or dismembering major and minor characters. Enough already! I agree that DC did it with Superman, got away with it, and even did some major good for DC, the Superman titles, and the market in general. However, it doesn't necessarily follow that the same thing will happen every time we kill off (or change the names of) Daredevil, Punisher or (fill-in-the-blank-here). Enough, already! Please.

Valiant: The only Valiant title even worth mentioning continues to be Ninjak. And now that Mr. Quesada is leaving with issue #3...

Cards

I sold out of the Sandman cards surprisingly fast! Wow! Other than that, however, I have very little to report in the card market. Well, that about wraps it up for another month. So, until next month...

Hey, hey! It's Book Trader Bill wishing all of us better sales and a stronger market.

BILL PONSETI
MATT NELSON
More Fun Comics
8200 Oak Street
New Orleans, LA 70118
(504) 865-1800

Greetings comic lovers! Over the past several months I have been lamenting the absence of Silver Age collectors coming into the store. Well, they're baaack! What a sight for these very sore eyes it was, indeed. I was beginning to wonder if they had stopped collecting Silver Age comics in deference to Golden Age speculating. Maybe they were just on hiatus. At any rate, welcome back to the fold.

Golden Age

The current trend for us of massive Golden Age sales and requests has not slowed, however, even in the wake of the Silver Age resurgence. The major difference over the past month has been a marked decrease in Golden Age acquisitions. The requests keep coming in, but the amount of product available seems to be dwindling. The annual Overstreet Comic Book Price Guide should be out any time now, and once a lot of those speculators see what I believe will be some major price increases, some of the comics will start surfacing again. I have spoken to many other dealers, as well as, the editor of this magazine. All have indicated that the hobby is experiencing a "Golden Age feeding frenzy".

My biggest concern is my sudden inability to fill want lists. I guess I shouldn't complain, because we have had a great deal of luck over the past few months. This month might just be an aberration. Overall this area of collecting continues, deservedly so, to be the king of the comics market, with no signs of a letdown on the horizon. Timely comics dominate our request line and can easily command above guide prices for high grade material. Here, the average shelf life for a Timely book is about one hour... no joke! DC keys and early Actions are also very much in demand along with high grade Fawcetts. Interestingly, the second tier Golden Age books have remained strong sellers for us, especially superhero titles with Lou Fine or L. B. Cole artwork.

Recent Golden Age Sales: Batman #1 FN-(R) $8,000; Captain Marvel Jr. #1 VG $435; Big All-American #1 VG/FN $1,000; Comic Cavalcade #2 FN+ $450; Slam-Bang #1 VG- $125; Hit Comics #11 GD/VG $80; All-Flash #1 FN- $1,650; Planet #15 VA/GD $125; Men's Adventures #'s 26 VG- and 27 GD/VG $150 for both; Marvel Mystery #47 VF-$450; Complete Comics #2 FN/VF $300; Katy Keene Annual #1 FN+ $120, many, many others. Acquisitions - Action Comics #'s 18 VG/FN and 30 VG; Hit Comics #15 VG; Whiz Comics #'s 10 VF/NM and #35 VF+; a selection of high grade Captain Marvel Adventures; Blue Ribbon #9 VF-; a batch of late forties through the fifties Marvel/Atlas crime, western and romance/teen-age humor comics, several other miscellaneous items.

Silver Age

The primary interest here has been for mid-to-low grade keys and #1's, but there has been a good deal of activity in mid run comics as well. Marvel leads the way by a large margin, but we haven't been able to come across much DC lately. Classics Illustrated continue to be strong sellers for us in any grade, and Dells do reasonably well, too. Gold Key sales have dropped off dramatically, and Charlton sales are non-existent. Easily the most requested books are Amazing Fantasy #15 and Incredible Hulk #1.

Some Recent Sales - Daredevil #1 VG/FN $225; Strange Tales #110 FN- $175; Avengers #1 GD/VG $185; Iron Man and Sub-Mariner #1 VF- $85; Hulk #'s 3 GD/VG $150, 4 VG- $175, 5 VG $200, 6 GD+ $150; Amazing Spider-Man #4 FR/GD $60, 5 GD/VG $150, 8 VG+ $140, 24 VF $90, 25 VF $100,

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50 VG+ $70, and 94 NM $45; Amazing Adventures #'s 3 VG and 4 VG $100 for both; Amazing Adult Fantasy #9 VG $50; Brave and the Bold #28 FR $100; several fifties DC for $150; a few Fantastic Four and a few X-Men; several others. Acquisitions - Amazing Fantasy #15 FR+; Strange Adventures #117 VG; Amazing Spider-Man #'s 4-150; Incredible Hulk #'s 102-200; miscellaneous western and romance titles, many others.

New Comics

Marvel: The big guns here are, and have been, the X-titles, Incredible Hulk and Fantastic Four. However activity on Warlock and the Infinity Watch and Beavis and Butthead is also very strong. Honorable mention should go to Amazing Spider-Man and Silver Surfer though.

DC: The top three sellers from DC are, in order, Green Lantern, the Superman spin-offs, and Catwoman. The remaining Superman titles and the Batman titles bring up the next tier of sales. Respectable numbers have come from Spectre and all of the Vertigo titles as well.

Independents: The big story in this market for us has been the re-emergence of collector interest in the Malibu line of comics. Some of their formerly hot selling titles have cooled off dramatically like Prime and Hardcase, but they have been replaced and even surpassed in sales numbers by Mantra, The Solution and Strangers. There has been a great deal of interest in the Bravura line, as well. Good to see Chaykin and Starlin back on a monthly basis. I believe a large part of this increase in sells has to be attributed to the outstanding job Malibu's marketing staff has been doing. They really have demonstrated the tenacity it takes to make a dent in the independent comics market. Image, Dark Horse and Bongo round out the top of the market here

Keep on calling and writing! Happy hunting! Till next month.

RICHARD EVANS
Bedrock City Comics
6521 Westheimer
Houston, TX 77057
(713) 780-0675

1930s & 40s

The Golden Age is alive and kicking and a heckuva lot of fun right now. It is neat dealing with someone who is trying to decide between a Marvel Mystery and an Action based on the covers and stories. Much cooler than listening to the guy who asks, "What kinda deal you gonna make me on a hundred Beavis and Butthead #1's". Acquisitions: We recently acquired Very Good to Fine runs of Hit #1-20, National #1-22, Military #1-12, Keen Detective Funnies Vol. 2 #3-24, and about thirty other books from one individual locally. All those Lou Fine covers are almost sensory overload. Sales: Blue Ribbon #14 VF+ (Larson) $500; Dynamic #16 GD/VG $45; Heroic #2 VG $120; Marvel Mystery #37 VG $200; Miracle #3 VG $100; Red Seal #18 FN $75; Punch #1 VG $135; Scoop #1 VG $100; Smash #14 VG $750; Speed #14 VG $70; Startling #34 GD/VG, $28; Superman #4 VF (restored) $750.

1950s

DC war are in strong demand in any condition. EC's (especially MAD) are picking up. Classics are steady, and we cannot keep Little Lulus in stock. An article in another publication stated that new stores trying to add older comics to their stock should steer clear of humor, funny animals, and Classics. I think this is erroneous as most casual customers, especially those over 40, read these, remember them, and do not mind spending five to ten dollars to recapture the feeling. They often do not cost much more than a new comic. Sales: Uncle Scrooge #4 FN $65, #5 FN $60; Roy Rogers #46 FN $25; Gene Autry #67 FN $13; Tarzan #42 VG $13; Capt. 3-D VG (no glasses) $25; Our Army At War #68 VG/FN $24; I Love Lucy #16 VG/FN $30; Tales Of The Unexpected #27 FN/VF $50; Sub-Mariner #42 FN/VF $225; Black Magic #24 VG $28; Boys Ranch #5 VG $35

1960s

Other than high grade keys, DCs have slowed somewhat for us. There is still demand for low grade non-superhero titles including Jimmy Olsen and Lois Lane which price out around $5. Marvels are still fairly strong for us, particularly Spider-Man under #50, Fantastic Four under #30, and any of the first run X-Men. Sales: Silver Surfer #4 VF $200; Amazing Spider-Man #14 VF+ $850; Fantastic Four #26 GD $40, #66 NM $75, #67 NM $85; Tales To Astonish #36 VF $280; X-Men #1 VG/FN $875.

1970s

Mutants Rule! X-Men #94, G. S. X-Men #1, Hulk #181, and Iron Fist #14 are on most want lists and sell right away. Even after Christmas. We have also sold a few Conan #1's since the first of the year.

Modern

Finally, anyone who collects older comics owes it to themselves to read the Marvels mini-series. The superheroes are real, they are coming to your town, and you will just have to deal with it. Plus the artwork is incredible and there is a celebrity painted into almost every panel. Hopefully there is a trade paperback due out soon because the first two issues are getting a little tough to find at a reasonable price. Till next time...

JERRY RINGI
GEORGE PESQUERA
Amazing Fantasy
14346 Warwick Blvd., Suite 355
Newport News, VA 23607
(804) 877-6030

The market place in the Newport News, VA area has slowed down, but is beginning to pick up once again. Our customers are becoming more selective in the products they purchase.

Marvel - The "House of Ideas" seems to be making a comic comeback. Marvels #1-3 are selling out. Moon Knight #55-60 cannot be found in this area. When we get one it almost sells instantly. Daredevil #319-321 are selling very quickly when we can find them. All X-Men Anniversary titles with the holograms are selling quickly as back issues, especially Wolverine #75 when it does surface. Beavis and Butthead #1 sold out for us within the first four hours and reorders were impossible to be had from Diamond.

DC - Green Lantern #48-50 sold out and requests are increasing each day from our customers. Anticipation for issue #51 has increased the number of subscribers for this title. Interest is growing for Sandman, especially the back issues of the current series. We just purchased a Near Mint run of Sandman #1-50 and issues have been selling briskly. Superman titles are still selling well for us, and the interest in the rematch with Doomsday is generating advanced orders for this mini-series. We know that it will be hard to match the first series, but interest is building and we will see. Batman vs. Spawn from DC is going to be a big seller if advance requests are any indication. Batman books are flat for us; they may pick up again as this long, long storyline comes to an end and Bruce Wayne confronts Azrael to see who will be the Batman in the future.

Image - Spawn vs. Batman from Image will be the mega hit of the year, if advance sales are any indication. We have heard that this book will be late, due to the increased number of pages that will be added (at no additional cost). We hope that this delay will not hurt sales as in the case of the Deathmate series. The advantage that this book has is that the art is being done by Todd McFarlane and the writing by Frank Miller. This combination has to spell s-u-c-c-e-s-s! Gen 13 issue #1 and 2 seem to be a big hit for Image. Great story and good art work, and oh yes, it was out on time. If this signals the turning point for Image and they begin to ship on time, their titles could once again be a positive force for retailers.

Valiant - They are the Axis of our industry as they keep trying and trying to recapture their lost popularity. But then another disaster hit them as they lost Joe Quesada, and yet another popular title may be in jeopardy for them. Sales for the issues with the free trading cards improved slightly, but will they stay with the titles after the trading card promotion is completed? Back issues are selling very slowly even though prices for all titles are dropping.

Other Hot Titles - A quick look at other titles (from all publishers) that our customers have been asking about and purchasing. Bone: This book is gaining fans every day and requests for back issues are increasing. X: A big hit for Dark Horse, this book sold well for us. However, it has not increased demands for back issues. Prophet #4: The issue with the cover done by Steven Platt is asked for by our customers who somehow missed that cover and purchased the other issue. My question to Image is: why not make all the issues with the Platt cover, since they had to know that everyone would desire that variant issue?

Superboy & Steel: A surprise hit for DC, as sales have continued to improve with each issue. Supergirl: Another hit from DC, but why only a four issue mini-series? Let's hope that they don't repeat what they did with Lobo and wait too long to make it an on going series. Catwoman: Sales are holding steady.

Fantastic Four: Sales are slowly improving as this story line comes to an end... or is it to a beginning? Captain America: New storyline has increased the interest in this title.

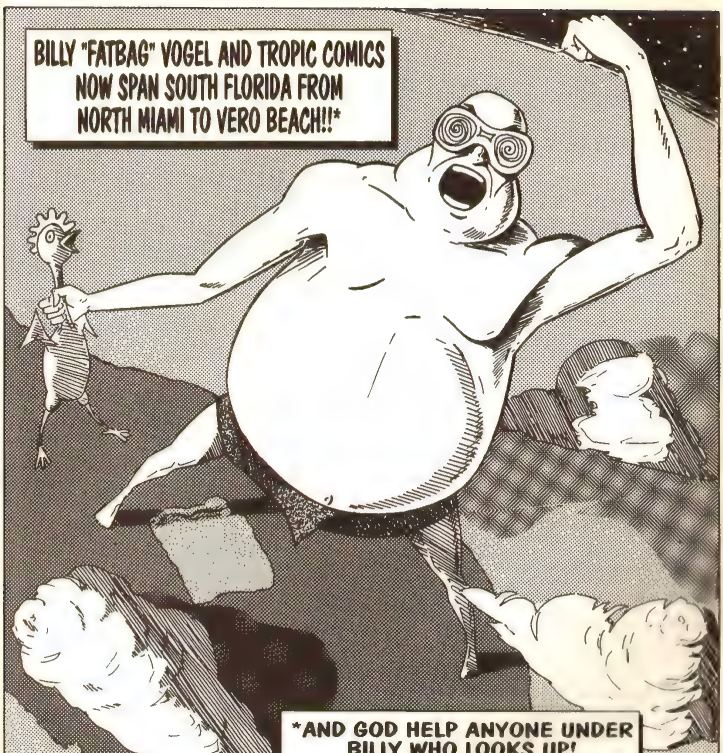
Turok: One of the still popular titles from Valiant. Sales are holding steady. Spawn: While Todd was gone sales didn't fall off, but we did hear remarks from our customers that they were glad that Todd would be coming back. Some felt that Spawn just wasn't the same.

Cards

Fleer X-Men Cards: Hot! Hot! Hot! and oh yes, Hot! I guess that explains it.

The Passing Of Jack Kirby

I want to say how sad we were to hear about the passing of Jack Kirby. When I was growing up in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the early '60s, the partnership of Jack Kirby and Stan Lee were responsible for many hours of pure enjoyment as I escaped into the wonderful adventures of Spider-Man, Fantastic Four, and many other Marvel heroes of the day. Thanks for the memories Mr. Kirby, I was only one of the many millions that you touched by your great storytelling. You will be missed!

GREG HARDER
The Collector's Slave
156 Imperial Avenue
Winnipeg, Manitoba
R2K 0K8 Canada
(204) 237-4428

(*All comics are in NM or better, unless stated. Prices are in USA funds.)

Newer Back Issues (1981-1994)

Image finally has another hit in Gen 13. Marvels caught everyone short. #1 & #2 bring $10 each, #2 is hard to find! The five most requested post-1980 comics are (in order): Moonknight #55 $16; Man of Steel #17 $10; Green Lantern #46 & 48 $9 each; Hellblazer #27 $3.50 (now sells at $7); Books of Magic #1 & 4 $12, #2 & 3 $9. Also selling good are most Superman titles, including many minor key issues; Action #647 $5, #650, 667, 671 $3.50, #662 $5, #683 $7; Adventures of Superman #424, 480, 489 $4, #464 $8, #488 $5, #455 $8, #466 $6, #467 $2.50, #463 $3.50, #496 $6; Man of Steel #9 $7, #17 $10; Superman #1, 9, 41 $4, #57, 67-69 $3, #50, 65 $6, #53 (1st) $3.50, #66 $16, #73 $6 and the crossover Starman #28 $8.

Panic in the Sky issues are very popular. Death & Funeral issues are overprinted & slow. Knightfall & Knightquest Batman's are "falling" fast in sales! Valiant & Image back issue sales are near non-existent (Images sell at 1/2 cover in the bargain bins). Sandman #15-47 are selling very well. There is a price resistance to #1-14 except on #8 at $36. #15-27 bring $8, #29 $10, #28, 30-36 $6, #37-40 $5, #41-47 $4!

Other post-1980 titles in demand are Vampirella (Harris), Crisis, Sin City, Dark Horse Presents #51-60, Dark Horse Comics #7-10, TekWorld, Dark Horse Star Wars, most Ultraverse, most Vertigo, X-Men Adventures, X-Men, Ren & Stimpy, Beavis & Butthead, Catwoman, Jonah Hex 2-Gun Mojo, and House of Mystery with "I, Vampire". This sums up most of the good selling post-1980 comics. Although the above represents less than 1% of the post-1980 comics printed, it represents about 1/2 of the sales of back issues from this period! Ouch!

Bronze Age Comics (1970-1980)

We have had strong response via our last mail order ad! These have been by far our best selling back issues for over a year! They are 14-24 years old, and a real bargain in today's market! You can buy most of these for the price of an overprinted new comic that is worth 25¢ within a month. Many key issues sell for the price of 1990's key issues! Customers have been taking note of this & buying up the many, bargains still out there! And guess what? A lot of these issues are far from common!

The 20 most requested comics (in order) are: Weird War #1 (We had only one copy at $20, but had 25 requests for it in the last two months); Jonah Hex #1-10, #1 at $32, #2 $12, #3-5, 7, 8 $10, #6, 9, 10 $8 (We sold out of our eight copies of #1 and requests kept coming); Jimmy Olsen #133, 134 $15 each (cheap at the price!); Rampaging Hulk #1 $6, #2 $10; Super Villain Team-up #1 $6; All Star #58 $8, #69 $12; Superman vs. Spider-Man #1 $40, #2 $12; Deadly Hands of Kung Fu #1 $25, Special #1 $10; Inhumans #1 $6; Shazam #1 $7; Prez #1 $5; Marvel Preview #21 $4; Legion of Monsters #1 $10; Weird Western (all VF) #12 $12, #13, 15 $8, #14, 29 $5; Witching Hour #1 $25, #3, 5 $15, #8 $10, #13 $8, #14 $10; Star Wars #1 $24, #2-4 $6; Batman vs. Hulk Treasury $12; Capt. America #193 (Kirby returns) $6; Weird Mystery #1 (VF) $6; House of Mystery #178-230. (Especially good art issues like Wrightson & Giants!)

The following also showed good demand, (we sold or had requests for four of each or more in the last two months, via nationwide mail order): Most DC Horror titles, Plop #1 $12, #5 (Wrightson) $10; Freedom Fighters #1 $5; Ghost Castle #1 $4; Most Jack Kirby, Wrightson, Barry Smith & John Byrne 1970's comics; Supergirl #1 (1972) $9; Swamp Thing #1 $66, #2 $36, #3, 7 $20, #4-6, 8-10 $13, #11-20 $4, #21, 22 $5, #23, 24 $7; Superman #233 $18; Six Million Dollar Man Comic #1 $5, Mag #1 $6; Space 1999 Comic #1, 3-6 $7.50, #2, 7 $5, Mag #1 $7; Sub-Mariner #50 $20; Secrets of Haunted House #1 $6.50; Strange Sports #1 $8; Adventures on Planet of Apes #1 $8; Capt. America Bi-Centennial battles #1 (B. Smith & Kirby) $10; Champions #1 $15; Dracula Lives #1 $25; Epic #1-10 $4 each; Frankenstein #1 $25; Haunt of Horror #1 $9; Iron Fist #1 $25, #14 $125; Jungle Action #1 $12, #5 $13; Machine Man #1 $3, #19 $14; Marvel 2-in-1 #1 $30; Master of Kung Fu #15 $60; Mighty Marvel Western #1 (VG) $5; Monsters Unleashed #1 (VF) $20; Pizzazz #1 (Star Wars) $9; Ms. Marvel #1 $3, #2 $4, #3-5, 9, 16, 20-23 $3, #6-8, 10-15, 17-20 $2; Nova #1 $8, #2-4, 12 $6; Planet of the Apes Magazine #1 $15; Red Sonja #1 (1977) $4; Strange Tales #169 $4; Supernatural Thrillers #5 (1st Mummy) $9; Tomb of Dracula #1 (VF) $55 (all issues sell well); 2001: A Space Odyssey #1 $3, #8 (1st Machine Man) $5; Unknown Worlds of Science Fiction #1 $7; War is Hell #1 $5; Weird Wonder Tales #1 (VF) $6; Werewolf #1 (VF) $32; Western Gunfighters #1 (FN) $6; Where Creatures Roam #1 (VF) $6; Where Monsters Dwell #1 (VF) $7.

In general, horror titles sold the best. **Marvel's Scarce 1970's magazines** are in big demand and are difficult to find at all, especially in FN or better! Many **DC Treasury's** are in demand (Limited Collectors Ed. All New Collectors Ed & Famous First Ed), they continue to get scarcer, and demand still grows! **Marvel Treasury Editions** are in demand, but not as much, as DC issues, yet!

Non-Marvel/DC comics of the 1970's are in demand! Most **Charlton & Gold Key** comics sell well. There are many less of these around than Marvel and DC. The demand on Charlton in particular has picked up a lot in the last year! The horror titles sell the best, especially the cheap $2-$4 **Steve Ditko issues**! Charlton's with the following artists tend to sell faster; Ditko, Zeck, Wayne Howard, Glanzman, Byrne, Sutton, Sanho Kin, Staton, etc.!

1970s Charltons had small print runs, and big return rates by the time they went out of business. They are perhaps the scarcest comics of the 1970's. They had many comics in genres other companies had given up on, in that time period (war, western, love, hot rod, horror, cartoon, etc.). They had many nice painted covers! Point these facts out to fans, and they sell!

Hanna-Barbera titles are in high demand from both Charlton & Gold Key (If you can find them!). Gold Key horror titles are selling! Most #1's from both Gold Key & Charlton sell fairly fast. Take note that the **Atlas/Seaboard** titles are beginning to pick up in sales, most selling at $2 each. Price is not big, but steady, demand for Harvey & Archie comics of the 1970's. Most #1's sell faster!

Warren magazines continue to increase in demand, especially Vampirella. Take note, the last five to 10 issues of each title seem more difficult to find, and sell at double guide! **Whitman Gold Key's** continue to be elusive and in demand. (Especially the Disney issues, which sell at double guide, or more!) Many of the Whitman issues sold only in pre-packs with small print runs and can't be found! The DC, Archie, & Gold Key **Digests of the 1970s** sell decently. Some are very scarce! (Especially the DC, Gold Key, and Marvel One-shots!) The House of Mystery and Green Lantern/Green Arrow **paperbacks** are difficult to find and sell at $15 each. Tarzan digest #1 - $20; Dark Shadows digest - $60.

Silver Age

Marvels continue to sell only in high grade, VF or better. Non early/key Marvels are slow. DCs with price tags under $10 sell in any condition. Silver Age minor key DCs in the $20-$75 range are in big demand. Issue #1's of titles like Creeper, Spectre, Anthro, Capt. Action, Hawk & Dove, etc. bring 25% to 50% over guide in NM! We sold several early NM Daredevil, X-Men and Spider-Man between #20-50 in NM at about 25% over guide. **DC war comics** are in big demand, especially Sgt. Rock, Enemy Ace, the Losers, and GI Combat, and Unknown Soldier. Key issues bring 50% over guide or more.

The **Archie & Charlton Superhero** comics have experienced a big upsurge in demand. Notably Mighty Crusaders & Capt. Atom are on many want lists.

All Gold Key **Hanna-Barbera** titles are in demand. Key issues in NM are very scarce, and can bring up to triple guide! We sold **Beatles Life Story** #1 (NM) for $425 and Yellow Submarine (VF) $145 (with scarce poster). All **Gold Key's with posters** are scarce and in demand at 25-100% over guide.

All Gold Key, DC, Archie & Charlton **Giants of the 1960s** are in high demand in FN or better! **Creepy, Eerie & Vampirella** #1-20 are actually on the hot list, and sell at 25-50% over guide. The **King Flash Gordons** (and the Charltons) sell easily at 1/3 over guide in NM. The King/Gold Key Phantoms we had sold out. We sold many Charlton Phantoms as well. We had 10 calls for **Phantom #1** at $75, but alas, had only one copy. We could sell Mighty Samson #1 for $60 in NM, if we could find one.

Turok, all Gold Key & Dell issues are much requested. Showcase & Flash requests never end. We still have had few requests for **Tower Comics**. They are dirt cheap with great art, buy them now or be sorry later! Several people have been after SA **Archies** in any condition. (Cheap reading & low prices for 25+ year old comics!)

The trend over the last couple years, for us, is bigger demand for decent affordable SA comics in the $5-$20 range for ordinary issues, or $20-$75 range for minor key issues! So this is what we concentrate on, and do well with.

Also notable is that all **TV comics** have constant demand and always sell Better titles like Munsters, Beverly Hillbillies, Dark Shadows, Star Trek are difficult to stock. Another tried and true seller are

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200/2-PACKS $65.00+/$400.00+	200/2-PACKS $70.00+/$450.00+	200/2-PACKS $80.00+/$540.00+	200/2-PACKS $90.00+/$600.00+	200/2-PACKS $100.00+/$650.00+
1,000/10-PACKS $315.00+/$2,000.00+	1,000/10-PACKS $350.00+/$2,250.00+	1,000/10-PACKS $400.00+/$2,700.00+	1,000/10-PACKS $450.00+/$3,000.00+	1,000/10-PACKS $500.00+/$3,250.00+
2,000/20-Bgs $610.00+/$4,000.00+	2,000/20-Bgs $680.00+/$4,500.00+	2,000/20-Bgs $780.00+/$5,400.00+	2,000/20-Bgs $880.00+/$6,000.00+	2,000/20-Bgs $980.00+/$6,500.00+

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TONY STARKS
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Greetings, comic lovers. The big chill, with record breaking low temperatures, has been replaced with an early Spring. Meanwhile, comic sales continue to be very strong. Some specifics:

Silver Age

Books under $20 continue to sell very well. Low grade is as much in demand as high grade books. A comic that is $50 in NM can be had for $10-$15 in VG, and a lot of collectors see that as a bargain - especially on 10¢ & 12¢ cover price books. A few sales of note: Avengers #4 VG/FN $250; Lois Lane #100 NM $4. Recent Acquisitions: Amazing Spider-Man #1 GD+, Avengers #1 GD+, #5-11 VG to FN, Iron Man #1 VF/NM.

1970s Comics

After reporting in the last several market reports that 70's superhero books had slowed considerably, I sold a fair number of Superman, Superboy & World's Finest at around 30% off guide. Marvel titles like Team-up, Two-in-One and Master of Kung Fu are still pretty slow. Marvel and DC's monster/mystery comics are very much in demand, and Marvels magazines from the 70's are hot! I was astounded to see Dracula Lives, Vampire Tales and Deadly Hands of Kung Fu go down, ever so slightly, in value. Marvel's 70's magazines, except for the very few that are expensive (Kiss and the early Punishers) are great sellers for me. A few sales on the magazine side: Savage Sword of Conan #1-10 NM $10 - 20% over guide, Legion of Monsters #1 $12 - 3X guide.

It is also worth noting that since Jack Kirby's passing, I have had numerous requests for his 70's DC books, especially the first issues. Forever People #1 seems to suddenly be on every collector's want list. Along with Jimmy Olsen #134 & #135, New Gods #1, Mister Miracle #1 and Kamandi #1. Also requested is Kirby's 70's Captain America run (#193-214) with #193 easily fetching $8 in NM. On the Silver Age side, Kirby's death has also increased demand for his later, affordable work in Thor, FF, and Strange Tales.

That's about it for now.

GREG PHARIS
San Diego Comics & Collectibles
6937 El Cajon Blvd.
San Diego, CA 92115
(619) 698-1177

Golden Age and Silver Age

Sales are slowing down, unless one has super high-grade books. It seems right when I was seeing more serious collectors and fans in the store, the "Investor Onlys" started to resurface. They want high grade/key issues and they often expect to find them at a third of guide. Well folks, the glut of product was in the new issues from the last six months. No retailer worth his salt, in financial trouble or not, is going to "give away" his Golden Age or Silver Age books. The older comics are the only ones that truly retain their value. Then I read in other fanzines that, due to last years new comic glut, now is the time to get that Golden Age to Present Age comic book for a song (because some desperate dealer needs money). I have to chuckle. Just look at the prices in this guide. Do you see many (if any) Silver Age books dropping in value? I don't think so. Now may be the time to get that Valiant, Image, or Dark Horse comic for a good deal... but not Golden Age or Silver Age books.

New Comics

Everybody seems to be asking for Moonknight #55-59. I guess they've all gone SsssPlatt! Interest and anticipation has been expressed for the inevitable KnightsEnd storyline, and the rematch of Superman and Doomsday (both due soon). Batman/Spawn (DC version) is selling very strong and I expect it to be a sell-out in this store. Valiant sales are still on the decline. Ninjak is their best selling title. Image sales are slightly above marginal with Cyberforce, Spawn, Gen 13, and WildC.A.T.S., the best sellers here.

Finally here are a few recent acquisitions: All Star #5 VF (restored), Human Torch #24 VG, Hit Comics #34 FN+, Hulk #5 VG+, and Tales to Astonish #49 VG. Sales: Hulk #1 VG- $850; Superman #53 VF+ (slight restoration) $750; Detective #203 FN $150; Avengers #11 VF $70; Blackhawk #118 FN $32; and Detectives #306-326 VF all $25 each.

That's all for this month. Please take care.

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Modern Comics

Marvel: Once again this market is driven by all things X. Anything related to the X-titles sells extremely well here, and usually out within days. Most requested recent issues include all the hologram covers, and X-Men #30. War Machine #1 was a good seller for us, as are all the Beavis and Butthead issues. Interest in Daredevil seems to have died off, while all the Spider-Man titles are once again picking up, as is Fantastic Four. When we can get them, Marvels #1 and #2 sell very well at $9 each. Although with Marvel now offering them as a set through the comics, it remains to be seen if this will last.

DC: People are asking, "When is Bruce Wayne coming back?" It seems most everyone is tired of the Azrael Batman. Catwoman though, continues to be a nice surprise, with each issue still selling a little better than the last. Superman is holding his ground, but because of the delays, people are already giving up on the new Green Lantern. I hardly get requests anymore for #48-50. Sandman, of course, is still very strong, as is Swamp Thing with Grant Morrison. Most other DC books are quiet at this time.

Independent: Bone is king here. We simply can not get enough of any issue. We recently bought 30 first print copies of #1, and expect to have them all sold at $100 each by the time you read this. We also get $60, $40, $40, and $35 for #'s 2-5 respectively. Other than Bone, Prophet #4 with the Platt cover has been our most requested book. We sell these easily at $10, when we get them. Spawn, WildC.A.T.S., and Cyberforce are all still good sellers, thanks to a regular schedule, but most other independents remain quiet.

Silver Age Marvel

Spider-Man still rules here, although if we could get them, Hulk #1-6 would outsell most everything else combined. There has also been renewed interest in early Fantastic Fours and Journey Into Mysterys. Other than that, it is definitely "key-mania", with everybody requesting keys in Very Fine or better. Recent sales include: Amazing Fantasy #15 VG $2,700; Amazing Spider-Man #1 GD $900; Avengers #1 FR/GD $150, #1 VG $375, #4 VG+ $225, #4 FN/VF $600; Fantastic Four #4 VG $400, #48 FN/VF $375; Incredible Hulk #1 PR/FR $200, #1 FN+ $1,500; Daredevil #1 VG $400; Journey Into Mystery #83 FN/VF $1,600; Strange Tales #110 MT $1,600; Tales Of Suspense #39 GD $350; Uncanny X-Men #1 GD $350, #1 VG $400, #1 VF- $1,600.

Silver Age DC

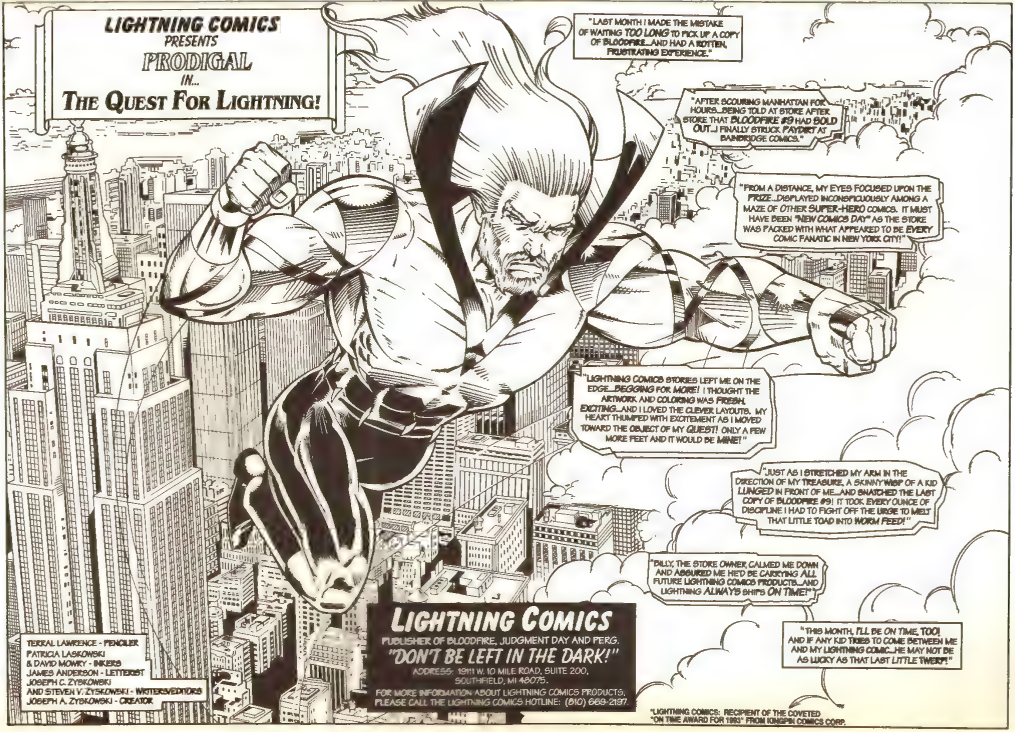
Showcase, Showcase, and more Showcase! It seems that everybody wants copies of Showcase #1-60, and don't care what it costs to get them. Showcase #8 now guides for more than Action #2 or Detective #28! Showcase aside, Silver Age DC's right now are almost impossible to pry out of collector's hands, and are highly requested in most any grade here. We are continually having a hard time replacing 10¢ and 12¢ cover price DC's that sell in the $5 to $50 range. Sample sales include: Adventure #256 FN+ $175; Batman #100 FR $80; Brave and the Bold #34 VF $1,200; Challengers #1 VG $300; Flash #105 FN+ $1,800; House Of Secrets #1 GD/VG $90; Showcase #22 VG $450; #60 VF $120.

EC - These seem to be very hot for us right now, especially early comic book-sized issues of MAD, or any Frazetta covers, or certain "high impact" covers (suicide, hanging, bondage, etc.). Some sales include: MAD #1 GD $300, #11 GD/VG $30, #14 VG $45, #19 VG $35; Tales From The Crypt #45 GD+ $30; Weird Science Fantasy #29 GD/VG $65; Weird Science Fantasy Annual #1 VG $250.

Golden Age

As usual, our favorite and most active area of the market. Timely is making huge gains on DC as the most requested company, as most any issue of Marvel Mystery and Captain America are immediately bought up. A complete run of Captain America that we purchased sold-out within two months. There is still a trend of buying only keys, or special covers (especially war, patriotic, or special artists). But because of the affordability of most Golden Age now (compared to Silver), everything is flying out the doors. Other hot superhero titles include Human Torch, Batman, Superman, Adventure, More Fun, Wonder Woman, Green Lantern, and Sub-Mariner. There has been a definite increase in requests for good girl art, especially Kamen or Baker covers. I feel this trend is about to explode once again.

Most requested books include: More Fun #73, Suspense #3, Hit #5, Adventure #40, Action #1 (I expect this to once again become the most valuable comic), and Eerie #1 (1947). Some recent sales follow: Action #19 VG $400; Adventure Comics #61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VF(R) $2,600; All Flash #1 GD+ $750; America's Greatest Comics #1 VG $400; Batman #11 FN+ $1,200; Captain America #1 VF(R) $10,500, #3 VG $1,200; Detective Comics #58 VG $600; Human Torch #9 VG $200; Marvel Mystery #4 FR $350, #92 FN $400; More Fun #61 VG $400; New York World's Fair '39 GD/VG $2,500; Sensation #6 VG $200; Wonder Comics #17 VF $150.

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Aloha from Maui! As usual, there is nothing to report on Golden Age or Silver Age activity here. 99.9% of our sales involve recent books, so let's get right to it.

Market Overview

After Gold and Silver, we've been through purported bronze, iron, brick and other "ages". Welcome now to the "Chicken Little" Age ("The market is falling, the market is falling!"). Like other retailers I've talked with, sales across the board have flattened out and seem to be steady. But unit sales on individual titles are all over the place, with no discernible sales patterns.

This makes the guesswork of ordering in advance even more cumbersome, as retailers have no basis on which to gauge future sales. Everyone seems to be ordering very conservatively, which will result in spot shortages of any key books until the re-order systems can adjust to new ordering patterns.

You, as customer (and thank you for your patronage) are urged to let your retailer know, as much in advance as possible, what books you will want. The more input retailers have in advance, the better we can serve you.

Marvel - Sales still sluggish, with the X books leading the pack. No discernible interest in the gritter Spider-Man stories. The Force Works debacle seems to have been the final straw for customers here, who no longer expect anything to come out from Marvel on a schedule, and seem to be unwilling to try new titles for fear that the next issue will be delayed (this could lead to problems with the upcoming Blackwulf series, which has potential to click). Sales are up on Thunderstrike and New Warriors. No interest in Northstar and X-Men Index. Marvels #1 ($8.95) and #2 ($6.95) are selling very well. If the upcoming Fantastic Force can be published on time, Marvel has a chance to recoup consumer confidence.

DC - Sales remain steady, though I am worried that the inundation of Vertigo titles later this year will kill that "golden goose". Superman sales have leveled off acceptably. Some interest is being noted in back issues of Valor and Team Titans, due to the upcoming Zero Hour story. Be aware that this story will cross over into many other titles. Damage #1 arrived this week, and sales look good thus far. Milestone titles do not sell here; unfortunately the upcoming DC crossover will not boost them (in my estimation). Steady sellers: Legionnaires, Star Trek (both), Hellblazer, Catwoman. Not what they used to be: New Titans, Lobo, Deathstroke, Kid Eternity, Green Arrow. I have high expectations for The Ray, particularly if Joe Quesada can be induced to do a cover or six.

Archie - Sales steady, with no one title outdoing another. Archie digests sell at twice the rate of the regular comics. As for the upcoming Punisher/-Archie crossover, no firm guesstimates yet.

Axis - Dethgrip, W, and Quantum 5 have caused some interest among our customers. A regular publishing schedule might clinch it.

Bongo - All titles now selling at 10% of #1 level here. These books should be doing better, but there seems to be customer resistance to them (possibly due to the $1.95 price?).

Continuity and Comico - No new issues equal no sales. 'Nuff said.

Dark Horse - Sales up on Grendel and all Manga titles, down on Star Wars and Indiana Jones. We note increased interest in all Aliens series, and no drop-off on Comics Greatest World spin-offs. Watch for Johnny Demon - we have high hopes for this to be our best selling Dark Horse title.

Defiant - Sales slow but steady, with some resistance to higher-priced issues.

Disney/Gladstone - Small sales drop since most titles have gone to bi-monthly, but steady across the board.

Image - WildC.A.T.S., Cyberforce, Stormwatch, Gen 13, Spawn doing very well. the other titles plodding along, with the exception of Prophet #4 (Platt cover only). Customer advance interest on Kindred is high.

Malibu - We are finally seeing customer interest in back issues of Ultraverse titles. New issues have found their sales levels, with Sludge and Hardcase selling least, Prime and Mantra at the top. Everyone seems glad for the slowdown in the introduction of new titles; people need time to absorb the information inherent in an entire universe. Bravura titles are selling about 5% above Ultraverse. Will customers want the early gold stamp issues later, when the last issues necessary to fill out the prize cards are available? We think yes.

Now - Speed Racer has a core audience. Some people have asked about the release date of Syphons.

Topps - Zorro leads the pack by a wide margin. All other titles seem to be impulse purchases, without a core following.

Triumphant - Sales are sinking steadily each issue. The recent improvement in production values in some of these titles seems to be unnoticed.

Valiant - Say good-bye to Archer & Armstrong here. Sales on Rai are up dramatically, in direct contrast to the downturn on Bloodshot. All other titles sell steadily, though at lower rates than a year ago. #0 chromium issues have recently not sold well - has the novelty worn off?

Viz - Sales up on every title here. Ranma 1/2 is impossible to keep in stock, with the trade paperback outselling any other for the last two years. Everyone, but everyone, asks when the next one will be out.

Warp - Wave Dancers is at the bottom, sales-wise; the other three titles are in a neck-and-neck race for best of the (wolf) pack.

Other - All Antarctic Press books show increased sales. Aria's A Distant Soil does very well, when it arrives. All other publishers (black-and-whites particularly) sell at about the same level every month. Audience loyalty for these books seem to be sound, but sales levels will, unfortunately, not be high income producers.

And Finally

With Batman/Spawn due to arrive next week, we anticipate a small kick-start to the overall market. This should allow all of us to coast through the early Summer, eagerly awaiting any breakout title (if DC's #0 month would have been on sale then, rather than the tail end of Summer, that would have been it). Does Marvel have a rabbit left to pull out of their hat? They've done it before, and the reality of today's market could well produce that magic again. In the meantime, buy what you read and read what you buy. Feed your imagination!

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Our report includes mail order, convention and retail store sales.

New Product

The February Valiant books with the insert cards sold well. Many of our customers purchased an extra copy of each. It will be interesting to see if the upcoming Valiant trading cards sell, as well. Marvel and DC were steady, if not spectacular. Image sales were also steady with the exception being Gen 13, which sold very well. Ultraverse continues to stumble - I feel they should concentrate on building a stronger following for their original group of titles, and not be so concerned with adding a new book each month. All in all, a good sales month, considering the time of year.

Recent Books (1970-1993)

We continue to see a demand for Superman comics from the past two years. As long as they are reasonably priced, they will sell. Recent Marvels that sell include Platt Moon Knights, Jim Lee X-Men, Gambit, Marvels and Daredevils. I was fortunate this month that one customer purchased over $200 worth of back issue Valiant's - my first Valiant sales in a while. Image is very slow - there are too many copies of the same issue available. I recently purchased full runs of Spawn, WildC.A.T.S. and Youngblood for 10¢ each! Sales: Harbinger #2 $35; Amazing Spider-Man #300 $50; Man of Steel #18 $5; Green Lantern #46 $5; Vampirella #1 $18; Hulk #181 FN $145.

Silver Age Books (1955-1969)

Acquisitions: We purchased a large collection of high grade DC Comics that included a full run of Challengers, early issues of Strange Adventures, all of the early 1970's Kirby books, many hard cover books, and misc. items. Sales were average this past month, and hopefully will pick up soon. Sales: Mystery In Space #53 GD $90; Brave and the Bold #25 VG $50; Showcase #18 VG $125; Hulk #1 GD $375; Silver Surfer #4 FN/VF $175.

Golden Age (1935-1954)

Acquisitions: We were finally able to secure that large collection of early Golden Age comics that we first viewed last Autumn. This group included early DC, Timely and Fawcett. I don't plan to market these books until the Summer. This will give us our best selection of pre-1945 books in quite a while! Sales were slow this month - only a couple to report: World's Finest #12 VG $195; Capt. Marvel #11 FN $295.

Toys & Artwork

This past month we purchased Disney animation art, a large collection of Disneyana (1950's-

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1970's), Aurora boxed models, Capt. Action dolls and boxed Star Wars items. Sales have been strong and include: Invisible Woman on card $130, B-Wing in box $35, Delta Probe-one $35, Yak Face loose $95, Sebastian animation drawing $150, Capt. Hook drawing $95. Take care of yourself and have a good month!!

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The response we received from our last market report was so positive that we have decided to stick with the same format again.

Rising Star #1

Wolverine #79 - Not only one of the coolest covers in recent memory, it also has a super-intense battle between everyone's favorite Canadian superhero and Cyber, the man with adamantium skin. Ever since Wolvie lost his adamantium skeleton in a battle with Magneto a few issues ago, we've all been wondering if his bones might get seriously crunched. Well, Crack! Ouch! That hurts! We have sold almost twice as many copies of this issue, compared to normal.

Rising Star #2

X-Men #25, X-Force #25, Wolverine #75, X-Factor #92, Excalibur #71, Uncanny X-Men #304 - The entire fatal attractions storyline is doing very well at 1.25 to 2 times cover price. Not only do each of the issues have some of the coolest holograms available to date, but the story is a major turning point in the whole X-Men saga.

Rising Star #3

Sabretooth #1-4 - Hot! Hot! Hot! There is not a hotter back issue series in our store. We still sell issues #1, 3, and 4 at cover price. Issue #2, which seems quite difficult to restock, is selling well at $4. It's rare that you sell a particular back issue at a rate of 5 or more per week, but that is certainly the case with issue #1 in particular.

Rising Star #4

Star Wars anything - For the past three or more months, absolutely everything Star Wars has just gone nuts. (From Micro-machines to comic books, and Star Wars to Dark Empire.) We sell out of anything that has Star Wars in it or on it. The Tales of the Jedi is even hot in our store.

Rising Star #5

Spawn/Batman - Wow, is this sure hot! We actually have more subscription requests for this book than any other we've ever offered. It's funny, though, to hear some people say they only want the Image part because they are only buying it for McFarlane art. These same people still bought the regular Spawn title issues #16-18 even though Todd did not draw them.

Rising Star #6

Fleer '94 X-Men Cards - In the one week it took to sell all the boxes we received, all other card sales came to a grinding stop. Now that we no longer have packs or boxes, the singles sell very well at 40¢ each and sets sell at $25. We have not, however, sold the special cards as well as anticipated.

Rising Star #7

Ghost Rider 2099 #1 - Despite the fact that the regular Ghost Rider and Spirits of Vengeance titles are just icy cold, there is a tremendous amount of interest in this new series. Only time will tell if there is any real lasting potential here.

Rising Star #8

Star Trek: The Next Generation Modala Imperative - Actually, all the Next Generation issues have been highly sought out. Normally, we sell five to ten back issues a month. In the last week alone, five different customers have come in who each purchased five to ten issues. It seems that most collectors were not aware of the Modala Imperative four issue miniseries. After we let them know about it, we sold two entire sets in two days. To understand the full story, however, collectors really should pick up the four issue mini-series Star Trek: Modala Imperative. It takes place 80 years before with the crew of the original starship Enterprise.

Rising Star #9

Gen 13 #1 - For a Jim Lee book that only has one pin-up art page by him, this book has sure been requested. Almost everyone in the Phoenix area under-ordered this book. I'm just not sure if it's hot because of the story or because of the way a couple of the characters seem to have trouble remaining fully clothed.

Rising Star #10

Sandman #20-58 - It used to be that Sandman was only hot in the first eight or so issues. In the last two weeks, we have had four different requests for the later issues in the series. All of the issues sell well at guide or higher. We sell back issues since issue #51 at $2.50 each.

Broken Tombstone #1

Deathmate - I remember the original solicitations for this series and I guess the ad campaign was right. It said, "Their love could destroy both universes!". And it did. The largest amount of Deathmates we have moved out in the past three months was when Diamond Comics made the epilog returnable.

Broken Tombstone #2

Trencher & Images of Shadowhawk - Erik Andresen (from Pop Culture Classics in Arizona) wrote an article for the Overstreet a while back that listed the 10 tips for collecting comics. One of Erik's suggestions was to never invest (long-term) in any comic with Keith Giffin art. It appears that Erik may have been right.

Broken Tombstone #3

Darkhawk - The only issues that ever sell here nowadays are those with Venom in them. Even these sit for months.

Broken Tombstone #4

Defiant - Warriors of Plasm? No comic should be allowed to use that much green in a single issue. Our orders on these books have gone from small to virtually non-existent.

Broken Tombstone #5

Majestic Comics - I recently spoke to a large local wholesaler who said that these issues are hot sellers for his company. But even he had to admit that it wasn't because of the story or art. Well then, why?

Broken Tombstone #6

Comics Greatest World - I think Dark Horse should just stick to publishing Aliens, Predator, and Star Wars. Many here feel that the only hot book in this universe was X. Now, even our subscription customers are not buying these.

Broken Tombstone #7

Lightning Comics - Everyone knows the old saying that lightning never strikes twice in the same place. In this case, the place is comic book sales here.

Broken Tombstone #8

Incredible Hulk - Hulk get mad... Hulk get strong... RRRRRR... Hulk don't sell.

Broken Tombstone #9

Marvel Heavy Hitters - Midnight Men, Feud, Lawdog & Grimrod, War Man (Punisher?!?), and etc. Marvel has really struck out with the Heavy Hitters titles here. All these issues have made great quarter stock.

Broken Tombstone #10

Warlock & the Infinity anything - Infinity Gauntlet was cool as a six issue series. Little did we know that the only thing infinite about these titles was the way it has continued. How many times can Marvel destroy and recreate the universe in the same way? The new issues seemed to have even killed interest in Warlock's first appearance, Fantastic Four #66 and 67, and also the first Thanos appearance, Iron Man #55.

If you have any questions or comments, we would love to hear them.

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Silver Age

Marvels lead interest and requests in low and high grade. There seems to be discounting in the mid grades (sometimes a deep 20-40%) to move them. DC isn't as plentiful, 10¢ to 12¢ issues fly in all grades. Spidey, X-Men, early FF & DD lead sales; Conan has renewed interest, especially #1-24 Smith issues. Brave and the Bold, Showcase, JO, LL, 80 Page Giants, GL, Flash, Atom continue to lead DC sales. Sales: Amazing Spider-Man #4 VG/FN $220, #12 VG/FN $120; Savage Tales #1 VF $100; Capt. Marvel #1 VG+ $20; Action #252 GD/VG $150; Brave and the Bold #10 VG $40. Acquisitions: Spidey #7 VG.

Dell/Gold Key Movie/TV - Lots of fun and increased demand. Nick At Nite and recent movies have added to this, and nostalgia is hot. Most are tough in high grade, grab them (if you find them). Sales: Family Affair #2 FN; F-Troop #1, 3, 4, 5, & 7 FN+; Hillbillies (several); Fireball XL5 #1 VG $20; More. Acquisitions: Flying Nun #1 FN; Movie Love #1 VG+; Bewitched #1-14; F-Troop #1-7 (again).

Westerns - Lash LaRue, Roy Rogers, John Wayne, and Hoppy lead requests. Marvel westerns do well, lower numbers are tough! Fawcett Movies, 4-color, Bonanza and other TV series are in demand.

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Golden Age

The bulk of my business is in pre-1960 books, and demand is increasing. Timely and DC get most requests (of course). Fawcetts sell on sight from $10-50 range. Fiction House sells well, especially Jumbo and Jungle. Schomburg covers have a strong following. There are many low grade bargains among 1940's 1950's books. Sales: Detective #48 GD/VG $250; Superspike Vol. 5 #5 FN+ $40; Fighting Yank #7 aFN $35; Jumbo #81 VF $60; Tip Top-many; Al Capp's Shmoo #3 VG $35; Startling #43 VG $55. Acquisitions: Superman #12 aGD; Mystic #3 (2nd series) VG+; Blue Beetle #10 VG; Jo Jo #10 FN.

The real value is in the enjoyment. Bye.

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Marvel

One title that seems to have emerged, as of late, as being asked-for and buyable in quantity from "speculeeches", has been Beavis and Butthead. While the comic is, in our opinion, better-written than the cartoons that it's based on, it's still "a repugnant book." The kids love it and ask for it, but the parents dislike it - and that's where the money really comes from for Junior's comic purchases. Thus, we only stock it for our subscribers.

We also get many people trying to sell the book to us at "collector's prices". However, we can still pick up the books off the newsstands at regular prices (or even at a discount from wholesalers). We think we're seeing the next wave of speculators entering the comics market, and we're glad to shoot them down before they get in too deep, and damage the back issue sales industry in the process.

No surprise, The Mutant books are selling! What is a surprise is a recent upswing of requests for Conan the Barbarian. We're not just talking the Barry (Windsor-) Smith issues, either! Doctor Strange is also faring well, sales-wise, under the new creative team. This is the only one of the "Midnight Sons" titles that underwent any increased movement from our back issue bins, following the recent cross-title extravaganza.

Daredevil is selling better also, thanks to the recent change in the character. But are we the only skeptics who think that Matt Murdock will "return" and sales will descend to where they were before?

DC - The anticipation for the upcoming Zero Hour has collectors seeking out issues of Crisis on Infinite Earth's to see how a "big event" series should be done! Due to a contest in another magazine, Captain Carrot and His Amazing Zoo Crew sells briskly. However, we look for this book to be in the bargain bins once the competition ends.

Interest in the Knightfall stories has leveled off while Reign of the Supermen and Doomsday issues are still hot, probably due to the return of Superman's killer in April. Emerald Twilight is, for us, the biggest un-event in the career of Hal Jordan since Trinity, sorry to say. Being fans of GL, we'd like to see his sales get a shot in the arm. However…

Pre-Knightfall Bat-titles are picking up. We recently put out some middle grade Silver Age books while they are slowly being picked up by eager fans of the pre-Marvel Age DC line.

Others - With the departure of Joe Quesada, we expect Ninjak to begin a sales dive. Turok, Dinosaur Hunter still leads the Valiant pack here in number of books sold, much to the surprise of my friends on the road. Evil Ernie, and the recent spin-off, Lady Death (which has one of the most striking chromium covers we've seen in quite some time) still sell incredibly well. So much so, in fact, that we are now having trouble finding issues to restock our bins with.

The Malibu Ultraverse still sells well. If only we could say the same for Defiant, whose books we no longer carry due to a lack of sales. And aside from the first issues, which sold out for us, we've received no requests to stock any of the comics from Bongo. This is a shame, since these capture the spirit of The Simpsons wonderfully.

In Appreciation Of Jack Kirby

In closing, we would like to add our voices to the legion who appreciate the late Jack Kirby, and who give sympathy to his survivors. The man left a legacy of work that can be emulated, and expanse of imagination that can be admired, and a majesty to his work that can never be equaled. Just as some people will always remember what they were doing when they heard of the deaths of John F. Kennedy, John Lennon, Elvis Presley, or whomever . every comic fan will, no doubt, recall where they were when they heard that The King was dead. But we'll wager that they'll also remember where they were when they picked up their first Jack Kirby comic book. And that's how Jack will always live on — in the pages of our favorite comics and in our hearts.

Until next time, take care and be good!

RICH CONLEY
Heroes & Fantasies
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San Antonio, TX 78216
(210) 341-5567

Golden-Era Material

The market for vintage comics has never been hotter. It used to take lots of advertising and displays at trade shows to move Golden Age books, but lately the buyers have gotten more aggressive, calling us for catalogs or doing "cold call" searches. In the past month, we have sold five obscure pieces in this manner: March of Comics #41 GD/GD- $200; Jackpot Comics #4 VG $500; Captain Marvel Adventures #18 FN+ $275; Wilbur #5 FN $150; and Four Color #178 VG+ $125.

Within our stores, we have continued to see heavier levels of demand for the superhero and horror genres. Timely remains the most sought-after publisher, with DC and Fawcett right behind. EC's and Avon's in 4th and 5th positions, respectively move well, but not as quickly as books from the first three publishers. The top 10 Golden Age characters in highest demand here in rank order are: (1st) Captain America, (2nd) Sub-Mariner, (3rd) Green Lantern, (4th) Flash, (5th) Superman, (6th) Captain Marvel, (7th) Human Torch, (8th) Captain Marvel Jr., (9th) Batman, and (10th) Wonder Woman

Silver-Era Material

I can't believe how solid the Silver Age market has become here! Material from 1964-68, that used to be really slow moving, is becoming scarcer and more sought-after. Less than a year ago, we reported difficulty moving what we lovingly referred to as "mid-grade commons" (you know the stuff; FF #52-99, Action #300-360, Daredevil #10-60, Strange Tales #116-168, etc.). But now, there's an increase in sales in most mid-60's superhero titles.

We speculate that part of it is fueled by the beating that many collectors took in the new release market. Most of the mid-60's material can be purchased for less than early Valiant's and the latest hot titles or issue. To illustrate the point, here's some of the choices we've presented to collectors - by price point:

$5-$9 Range, Silver Choices: Action #309 VF, Daredevil #27 FN-, or Fantastic Four #72 FN. **$5-$9 Range, Recent Choices:** Spawn #1 NM, Wolverine #41 VF, or Bloodshot #1 NM.

$10-$20 Range, Silver Choices: Flash #160 FN, Justice League #47 VF, or Silver Surfer #15 FN+. **$10-$20 Range, Recent Choices:** Solar #3 NM, Batman #492 NM, or Shadowhawk #1 NM.

$20-$50 Range, Silver Choices: Spider-Man #41 FN/VF, Daredevil #16 VF, or Hawkman #4 VF. **$20-$50 Range, Recent Choices:** X-O Manowar #4 NM, Harbinger TPB w/O **(proofer, check this against original report)** , or WildC.A.T.S. Gold.

$50-$100 Range, Silver Choices: Batman #155 FN+, Brave & Bold #36 FN, 80 Page Giant #1 FN, Fantastic Four #28 VF, Flash #129 FN, Green Lantern #59 VF, House Of Mystery #143 VF, Journey/Mystery #112 VF+, Showcase #20 VG or Strange Tales #115 FN-, Superman #146 NM, Tales to Astonish #44 FN+, or Tales of Suspense #49 NM. **$50 -$100 Range, Recent Choices:** Adv./Superman #500, Platinum or Archer & Armstrong #0 Gold Logo, Batman #492 Platinum, Bone #1, Eternal Warrior #1 Gold Logo, Harbinger #1, Hardcase #1 Holographic Cover, Predator vs. Magnus #1 Platinum, Sandman #8 Ltd. FN, Magnus (Valiant) #12, Unity #1 Gold (or Platinum), Unity #0 Red Bar (or Gold), or WildC.A.T.S. Gold Signed.

(In all but one case, the Silver Age book was purchased as opposed to the newer, hot comics. The exception was the signed WildC.A.T.S. gold edition.) Acquisitions: Hulk #3-6; Amazing Spider-Man #3-60; and Silver Surfer #1-18. By the time this letter sees print, I would expect to have sold a high percentage of these books.

Bronze Era Material

This era remains our slowest moving. Supplies keep appearing, and stock continues to expand. Selling most of the comics from the years of 1974 thru 1988 requires compiling long runs or complete stories and, often, discounting. Notable exceptions remain the first appearances of significant characters and a general increase in interest in Conan the Barbarian.

Modern Era Material

Although the prices of some of the "special" issues need to come back to Earth, the new release market is still very much alive and well! We're going to start this section talking about the smaller players

Topps continues to release comics that are being well-received by the collector community. The storylines following Jurassic Park are selling in respectable fashion. Zorro has been stronger than expected, and folks are adding Mars Attacks to their subscription list.

Malibu keeps getting stronger. Demand for the Ultraverse books has remained steady here, while the Bravura line is off to a great start. We sold out of Breed #1 during the weekend of its release, as well as a reorder of the like quantities a week later!

Chaos has grabbed a lot of collector's interest with both Evil Ernie and Lady Death. We have had to scramble to pick up additional copies of these titles following a quick sell-out.

Bongo Comics have been well-received with Simpsons and Radio-Active Man being the two

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strongest sellers. Itchy & Scratchy sold better than expected, but not with the same gusto as the other two titles.

Viz books have never faltered, even during the "Crash of '94". The Manga following remains loyal and moderate in number.

Bone has become hard to come by, as demand seems to be increasing with each issue published.

Dark Horse has done a great job with the Star Wars license, making a hit out of the Classics and Tales of the Jedi, as demand for Dark Empire has ebbed somewhat. There is much anticipation for the Droids book, and we expect it to catch many retailers by surprise. On the downside, the Aliens following continues to weaken, as many here feel storylines are becoming watered-down and over-used (not to mention, over-priced).

Valiant demand has stabilized and fans are enjoying Ninjak. The glut of Unity and post-Unity issues have destroyed the back issue market, but new releases are selling well (in fact, our sales by title are higher now than they were pre-Unity).

Image/Axis/Homage/Etc. books vary widely in demand. Strongest, of course, is Spawn, followed closely by WildC.A.T.S., Pitt, and Gen 13. Titles that can't be given away here include 1963, Trencher, Tribe, Union, Super Patriot, and Vanguard. Moderate demand remains for Youngblood, Shadowhawk, and Savage Dragon. There is a stronger feeling of apathy toward many of the Image titles and creators, as the entertainment rating for such a large number of these titles is generally low.

DC's spin-off titles from Superman and Batman (Superboy, Supergirl, & Steel) and (Robin, Catwoman) are among the high points in their line-up. Green Lantern and Guy Gardner continue to pick up new readers, too. Batman/Spawn: War Devil just shipped and has sold extremely well. Good Job! There is also much anticipation for the ElseWorlds Annuals event - we expect these to sell better than any other DC annual event has in their history!

Marvel's newest on-going superhero titles are off to a weaker start than expected, specifically: War Machine and Ghost Rider 2099. There are, however, a greater number of success stories than failure stories. The Spider-Man Pursuit storyline has elevated sales of all Spidey titles. The X-Men wedding story arc has done the same for Excalibur, X-Force, and X-Factor while producing the ability to sell "Many Loves of Cyclops & Phoenix" as well as the "Adventures of Scott & Jean" mini-series. In addition, Beavis & Butthead has joined the cult success ranks along with Ren & Stimpy.

Sales of other recent release hot books include: Moon Knight #55 $20, #56-57 $15, #60 $5; Catwoman #1 $5, #2 $3; Green Lantern #48-49 $6, Marvels #1 $12 [we advise caution on this title, however, due to the new Marvel Direct Sales Catalog]; Namor #49 $4; Sin City: Dame to Kill For #1 $5; and Star Wars: Tales of the Jedi #1 $5.

EDGAR GARDINER
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Earthworld Comics & Coll.
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Welcome to the market report from the littlest state. We are just starting to come out of a very harsh Winter. Many of the snow and ice storms have hit on Wednesdays, which around here is new comics day. Although the storms have slowed business slightly, there is no stopping the true comics reader/lover. They come in for their new books no matter the snow or icy roads.

Recent

A recent surprise was provided by Beavis & Butthead #1-3. This book was surprising, not in the number of copies it did or did not sell, but in who did the buying. We market our store for family entertainment. To keep true to this, we decided that this title would not be sold to anyone under the age of 18. The surprise was the large number of copies that were bought for children under 10 by their parents. This was different than we anticipated, however it will not alter our policy to be responsible retailers.

Marvels turned out to be much more sought after here than we had anticipated, and we haven't been able to fill all the late orders for this book.

DAN FOGEL
JIM PITTS
RICK CALOU
Comic Detectives
P.O. Box 11991
Berkeley, CA 94701
(510) 526-5399

Aloha to Overstreeters far and wide during (gulp) tax time. May your personal finances be so Poor-minus that you don't have to pay a Mint-plus to the internal revenuers!

Silver Age

Highlights in this area include: All-American Men of War #127 (considered to be DC's first SA war book) in GD for a bargain $50, and a litter of The Adventures of Rex the Wonder Dog, #'s 35, 34, and 38, all in about VG for a reasonably guide price of $10 a piece.

Modern Age

A group sale of third series Silver Surfer, #'s 8, 15, & 17 in NM for a bargain $14 the lot.

Toys

A late '60s Mattel's Strange Change Machine, the Lost World playset, battered but complete in the box (with extra squares!) for the low, low price of $100, bought by some guy whose wife is going to kill him when she finds out what he spent for it! Also sold, a British picture disk edition of the Amazing Spider-Man/From Beyond the Grave record album of the early '70s, for a very reasonable $18, a pair of 1990 Silver Surfer and Captain America bendies (off the card) for $10, two wax packs of Topps Batman Movie cards (first set) for a buck, and a 1989 Applause Batman "classic" logo mug for a get-out-of-my-face price of $4.

See yez mugs in May!

JOHN M. HAUSER
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NEW BERLIN, WI 53151-0673
(414) 789-8927

Tape, Oh Horrible Tape

I want to make some comments on the use of tape in this hobby. I have seen many books accidently ruined by the tape used to seal the comic book bags and lots of terrified dealers trying to keep their books a safe distance from of the tape. Where does all this tape come from? Instead of tape, I use removable labels. The labels are much less likely to harm books, plus they re-seal easily. If anyone else knows of other alternatives to tape, please let me know.

Well, on to the market report:

Golden Age

Collections of Golden Age books are very hard to find lately. Recent sales: Flash #86 VG- $450, #59 FN- $150.

Pre-Code Horror - These books are still my top sellers. Interestingly, the lower grade they are, the faster they sell. This is a welcome change from Silver Age, where the opposite is true. Recent sales: A near complete run of Strange Mysteries and Strange Fantasy, Black Cat Mystery #50 VG $50; The Thing! #12 $100, #14 GD $43.

Silver Age

Marvels are still in the spotlight. They are selling in all grades. All the first issues are in very high demand right now. Marvel magazines and 70s Marvels are gaining in popularity. Recent sales: Daredevil #1 VF $100, Tales to Astonish #27 F-$550, Avengers #4 F+ $370, Amazing Spider-Man #3 F-$300 etc.

The DC market is alive and well, also. DC war books are selling extremely well. I have noticed a lot of collectors getting interested in the less expensive Sci-Fi and horror titles. Recent Sales: Justice League #1 VG/F $500, Brave and the Bold #28 VG/F $650, Our Army at War #100 VG/F $20, GI Combat #99 F/VF $12, House Of Secrets #10 VF/NM $75.

Happy collecting.

MARNIN ROSENBERG
SCOTT WHALEY
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Great Neck, NY 11021
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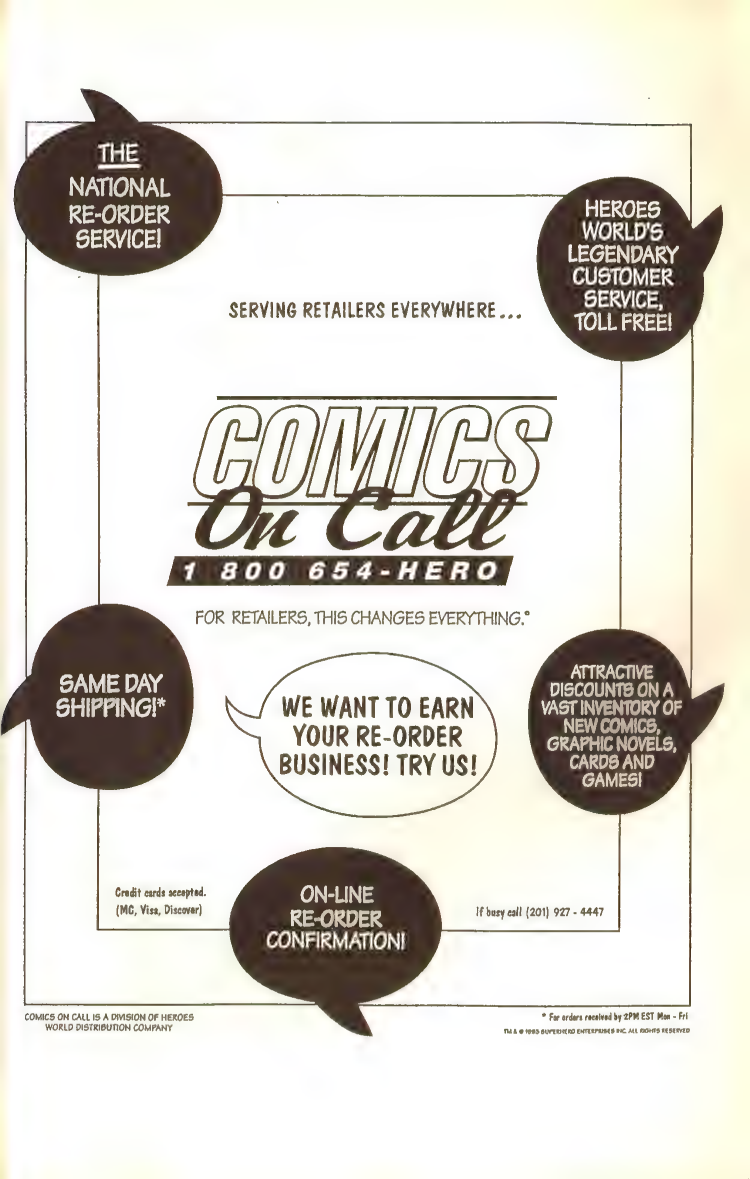
The month of February and early March were characterized by continuing high demand for Gold and Silver titles. Although high grade collectors continue to dominate the Silver Market, we recently began selling mid grade books at a pace never before realized. These books are repriced at the new Overstreet percentages for mid-grades. This revamped pricing may take a little while to get used to, but it certainly seems to be on target. The prices on our books in Fine and lower have been reduced accordingly, and are now selling briskly. A nice collection of Early Spidey's and various Marvel keys in F/VF to VF is 50% sold-out just two weeks after purchase. As usual, high grade sells almost immediately, and at well above guide.

Sales for this month include (* indicates exceptionally white pages) : Amazing Spidey #3 VF/VF+ $1,000, #10 VF+ $575*, #12 VF++ $235, #13 VF/NM $495, #14/NM* $1450, #28 VF/NM $375; Avengers #9 VF (MC) $1050, #4 NM* $1,420, #7 NM-* $1450; Brave and Bold #50 VF/VF+ $900, Flash #129 VF/NM $225; Journey Into Mystery #93 VF+ $115, #99 NM+* $135; Tales to Astonish #12 VF++ $250, Strange Tales #98 F/VF* (MC) (B) $85, #110 VF $50, Strange Tales Annual #2 VF+ $325, Captain America #9 VF/VF $1,200; and Batman #11 F/VF $1,400. Recent Acquistions: Recent purchases include a complete collection of extremely high grade marvels and DCs including keys from 1960-1965, Batman #2 FN, Superman #6 FN, Tales of Suspense 39-45 (#39 VF the rest mid-grades) and T.T.A. #35, 44, and 46 in high grade. Till next month.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Time for another scintillating Overstreet Comic Book Monthly report, ever striving for accuracy in this most cool hobby.

Silver Age

Since we have nothing of importance to report in the Golden section, we'll move right along. Activity here is heating up, due possibly to several of the lightest weeks of new books in recent memory. Recent sales include: Amazing Spidey #121 NM $75, #122 GD $20, #122 VF $75, Fantastic Four #100 G $9, FF #72 VF $20, Journey Into Mystery #88 VG $45, JLA #21 Fr/G $45, numerous others, including several pre-hero Strange Tales and Tales of Suspense, misc. Dells and a handful of Archies and movie comics, all Fine or lower grade, are at or slightly below guide. It is still too soon to tell whether the pick-up in activity here is directly related to the lack of new titles flooding the shelves over the past few weeks, or whether there is simply a general resurgence in back-issue sales. Stay tuned!

Modern Age

Before we get to the brand new books, we'd like to report that back-issue activity here is also jumping. Recent notable sales include: Giant Size X-Men #1 VF $160; Giant Size Super-Stars #1 NM $14.25; Web of Spidey #1 NM $20; Iron Fist #14 NM $100; and Demon #1 (Kirby) NM $16.

Additionally, back issues from the last three to five years are cooking too... particularly the mutant books. Image back-issue sales are slowing down with the exception of Spawn and Wilcats, most issues of which move at above issues from other publishers, with Valiant sales slamming higher than guide prices including Quasar #6-$6. Other notables: Iron Man #282 (first War Machine)-$7.50 to $6.50; Superman Special #1-$5.00; Gambit #1-$3.75; and Sabretooth #1-$3.75. These books are turning over very quickly, so don't be surprised if there are rapid price increases on them.

New Stuff

Now on to the new stuff... The top selling titles are no surprise. On the list are X-Men, Uncanny X-Men, WildCATS, Wolverine, Marvels, Simpsons, Pitt, Gen 13, War Machine, Legends of the World's Finest, and Ren & Stimpy. Now the news behind the sales: the DC version of Batman/Spawn just came in, and there seems to be more disappointment than excitement here. It was definitely a smart move to release this version first, and we still anticipate strong sales on both versions, but the Image book is expected to sell about 50% more than the DC. The interest in the Spider-Man titles has increased, due to Spider-Man. Spectacular and Web are coming more into line with Amazing Spidey sales.

Gen 13 #1 and #2 and Pitt #3 from Image were fairly quick sell-outs here, as these books were ordered at post-Image boom numbers. The surprise Stephen Platt cover of Prophet #4 sold out quickly, leaving in its wake unsold copies of the more common alternate cover. Some dealers are charging what we feel are unconscionable prices for the Platt version (We have heard prices of from $8 up to $50! Don't be foolish, folks!)

X-Men Unlimited #4 and X-Men #30 sold remarkably well, proving that the fans will come flocking for revelations about their favorite characters. Beavis & Butthead had a fairly precipitous drop from issue 1 'til 2, indicating once again that speculators are not completely flushed from the market, and I feel they never will be.

Until next month, trust Overstreet to bring you the best information about this most awesome hobby. And keep those Four Colors flying.

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Just a short report this time.

SILVER AGE

Marvel titles that are good sellers now are: Spiderman, Werewolf By Night, later Silver Age/70's horror titles, and Fantastic Four before #125.

All Star Western #10 is still the hot ticket from D.C. Don't overlook Tower Comics. They are drying up in the stores and are starting to dry up at conventions. I predict these will be hot items in the next 12-18 months.

Golden Age

Every golden age book is in demand. High grade, low grade, superhero, or romance. Every golden age book is on somebody's want list.

Recent Acquisitions

I've been offered a lot of nice material this month: a low end VF Suspense #11 with the amazing L. B. Cole devil cover and the bizarre nicotine story came in and went out the next day at $600. Also Mystic #5, Flash #12, #37, Spider-Man #1, a few pre-hero Marvels, another Doc Savage collection including a complete 1970s fan club membership kit, a small stack of Shadow pulps, and four Personal Love issues with those great Frazetta stories.

Tip of the Month

Get some Shadow items before the movie opens.

JOHN WAYNE DAVIS
Davis Ltd.
1449 19th St. Apt. #3B
Santa Monica, CA 90404

Golden Age

Acquisitions: I recently came across a small collection of some lower grade inexpensive GA books that were believed to be worthless and were going to be thrown out. By my book, anything Golden Age is worth holding onto, so I took into my possession these so-called worthless GA books. Samples include Whiz Comics #72 FR; March Of Comics #280 (Three Stooges) GD/VG; 3-D Comics Three Stooges #3 FR; Weather Bird: Superman #95 (2/55) FR/GD; Blackhawk #91 VG; World Around Us #20 FR; Young Men #6 FR; Crime Cases: Private Eye #1 FR; Girl Comics #8 FR; Forbidden Worlds #70 FR; Post Cereals 3-Ring Circus #1 GD; Other Acquisitions: Spirit #8 (1947) VG.

Silver Age

Little to report here this month, except that I've seen many lower grades selling suprisingly well, including Marvel and a few Gold Keys.

Current Age

Marvel: They have nothing worth mentioning except that late this year there will be a Marvels II Series, which will be done by the same team as the first series. It will focus on the first appearance of Ghost Rider, Punisher, Wolverine, and other aspects from the Bronze Age. If you can't wait for that, and you missed out the first time around, Marvel will be releasing a TPB of Marvels #1-4 in the upcoming months. Don't miss out again.

Innovation: "Another one bites the dust." Look for the licenses on Lost in Space and the Ann Rice books to switch over to another company.

Valiant: Well folks, we're already seeing the result of the 30 day cancellation program. Joe Quesada has been cancelled from the title after #3, because he couldn't keep up with the monthly schedule. Expect to see more of this throughout the year.

Majestic: Do not fear, loyal followers. Majestic will reappear later this year, as they undergo a restructuring of the company to improve its stability

Defiant: Polularity in all titles is dropping here, along with title numbering in the top 500. They're all below the top 100. If the upcoming summer crossovers don't increase sales, I fear cancellation for the entire line of books.

Lightning: Does lightning strike twice? Apparently so. People through my mail order are still asking for all titles from the company. What was hot in '93 seems to still be blowing steam in '94. Way to go Lightning; keep it up.

Mirage: If your beginning to fear that their next imprint is a mirage, then look no further. All three of the titles will be resolicitated until later this year. Mirage has said that now was a bad time to release these books, and that they wanted to wait and relaunch the next imprint under better conditions. They insure that "all good things will come to those who wait". They have my vote for confidence. How about you?

In Conclusion

I would like to express my regrets about the passing of JACK (KING) KIRBY. Though I have talked to him only once, I'll remember his words of wisdom forever. He was truly a respected and great man.

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INTRODUCTION TO COMIC PRICING

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

About Pricing

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of Overstreet Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit. Most will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

Pricing Lower Grades

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

Pricing Indicators

- ↑ An increase in price since last issue.
- ↓ A decrease in price since last issue.
- H A high demand issue.

Grading Comics

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

Polybagged Comics

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

Restored Comics

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

Grading Definitions

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

The grades and their numerical equivalents follow.

The Eight Nomenclature Grades And Their Numeric Range*

MINT (MT) (ONE 100-98)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

** The Numeric Ranges from Poor to Mint are further explained in The Overstreet Comic Book Grading Guide.*

COMIC COLLECTORS!!!
For a FREE!!! price list of '60's to present comics send self addressed stamped envelope to:
LEE ENTERPRISES
POST OFFICE BOX 459
WAYNE, ME 48184-2
SATISFACTION GUARANTEED!!!

Action Comics #270
© DC

ABBOTT AND COSTELLO (TV)
Feb, 1968-No. 22, Aug, 1971 (Hanna-Barbera)
Charlton Comics

1	5.00	15.00	35.00
2	2.60	7.50	18.00
3-10	2.00	6.00	14.00
11-22	1.65	4.00	10.00

ACTION COMICS (Action Comics Weekly #601-642)
Dec, 1954-Present
National Periodical Publ./DC Comics
1-Reprint, 1988, 50¢-c — 0.50
201-Last pre-code issue — 25.00 — 79.00 — 185.00 +
202-220 — 23.00 — 68.00 — 160.00 +
221-240 — 18.00 — 54.00 — 125.00 +
241, 243-251: Last Tommy Tomorrow — 14.00 — 41.00 — 95.00 +
242-Origin & 1st app. Brainiac — 100.00 — 300.00 — 700.00 — H
252-Origin & 1st app. Supergirl; re-intro of Metallo, his 2nd appearance since Superboy #49 — 110.00 — 343.00 — 800.00 + H
253-2nd app Supergirl — 25.00 — 75.00 — 175.00 + H
254-1st meeting Of Bizarro & Superman — 21.00 — 64.00 — 150.00 + H
255-1st Bizarro Lois Lane — 14.00 — 43.00 — 100.00 +
256-261 — 10.00 — 30.00 — 65.00 +
262, 264-266, 268-270 — 7.10 — 21.00 — 50.00 +
263-Origin Bizarro World — 10.00 — 30.00 — 70.00 + H
267-3rd Legion app. — 40.00 — 120.00 — 280.00 + H
271-275, 277-282: 282-Last 10¢ issue — 6.40 — 19.00 — 45.00 +
276-69h Legion app. — 18.00 — 54.00 — 125.00 +
283-Legion Of Super-Villains app. — 7.10 — 21.00 — 50.00
284-Mike-El app. — 7.10 — 21.00 — 50.00
285-129h Legion app. — 7.10 — 21.00 — 50.00
286-289: 287-14th Legion app. — 3.70 — 11.00 — 26.00
290(7/62)-17th Legion app; Phantom Girl app. — 3.70 — 11.00 — 26.00
291, 292, 294-299 — 3.20 — 8.00 — 20.00 +
293-Origin Comet — 7.10 — 21.00 — 50.00 +
300-(5/63) — 3.60 — 11.00 — 25.00 +
301-303, 305-308, 310-320 — 1.90 — 6.00 — 13.00 +
304-Origin & 1st app. of Black Flame — 2.40 — 7.00 — 17.00 +
309-Legion app. — 2.10 — 6.40 — 15.00 +
321-333, 335-340 — 1.70 — 4.00 — 10.00 +
334-Giant (6-20) — 2.40 — 7.00 — 17.00 +
341-346, 348-359 — 1.20 — 3.00 — 7.00 +
347, 360: (Giants G-33 & G-45) — 1.70 — 5.00 — 12.00 +
361-377, 374-380 — 1.00 — 3.00 — 6.00 +
373-Giant (G-57) — 1.50 — 4.00 — 9.00 +
381-434, 411-Eclipso origin-r — 1.00 — 2.00 — 5.00 +
425-Adams-a — 1.20 — 3.00 — 7.00 +
426-438, 438, 439 — 0.80 — 1.60 — 4.00 +
437, 443-(100 page giants) — 1.00 — 2.00 — 5.00
440-1st Grell-a on Green Arrow — 1.30 — 3.00 — 7.50 +
441-Grell-a on Green Arrow — 1.00 — 2.50 — 6.00 +
442, 444-499, 484-40th anniversary issue — 0.60 — 1.20 — 3.00 +
500-Superman life story (1:100, 68pgs) — 0.60 — 1.20 — 3.00 +
501-551, 554-582 — 0.40 — 0.70 — 1.75 +
552, 553-Animal Man-c/s — 1.00 — 2.60 — 6.25 +
583-Alan Moore — 1.30 — 3.00 — 7.50 +
584-Byrne begins — 0.40 — 0.70 — 1.75 +
585-599, 598-1st app. Checkmate — 0.20 — 0.40 — 1.00
600-(2,50, 84 pgs.) — 0.80 — 1.60 — 4.00
601-642 (1.50, 52 pgs.); 611-614: Catwoman — 0.30 — 0.60 — 1.50
643-Monthly begins, Perez c/a, scripts — 0.30 — 0.60 — 1.50
644-649, 651-661, 663-666, 668-679: 644-Perez-a begins — 0.20 — 0.40 — 1.00
679-Last 1.00-c — 0.20 — 0.40 — 1.00
650-(1.50, 52 pgs.)-Lobo cameo — 0.30 — 0.60 — 1.50
662-Superman reveals id to Lois Lane — 0.70 — 1.40 — 3.50
667-(1.75, 52 pgs.) — 0.40 — 0.70 — 1.75
680-682 — 0.30 — 0.50 — 1.25
683-Doomsday cameo — 1.30 — 3.00 — 7.50 — H
683-2nd & 3rd printings — 0.30 — 0.50 — 1.25
684-Doomsday battle issue — 1.30 — 3.30 — 8.00 — H
685, 686-Funeral For A Friend iss.; Supergirl app. — 0.40 — 0.80 — 2.00
685-2nd & 3rd printings — 0.30 — 0.50 — 1.25
687-(1.95)-Collector's Ed. w/die-cut-c — 0.40 — 0.80 — 2.00
687-(1.50)-Newsstand Ed. w/min-poster — 0.30 — 0.60 — 1.50
688-694,696-698 (1.50): 688-Guy Gardner-c/s — 0.30 — 0.60 — 1.50
695-Newsstand version — 0.30 — 0.60 — 1.50
695-(2.50)-Variant foil embossed-c — 0.50 — 1.00 — 2.50
Annual 1 ('87)-Arthur Adams-a; Batman app. — 1.00 — 2.50 — 6.00
Annual 2 ('88, 1.75)-Perez-c/a — 0.40 — 0.80 — 2.00
Annual 3 ('91, 2.00, 68 pgs.) — 0.40 — 0.80 — 2.00
Annual 4, 5 ('92- '93, 2.50) — 0.50 — 1.00 — 2.50

ADAM-12 (TV)
Dec, 1973-No. 10, Feb, 1976 (Photo covers)
Gold Key

1	3.20	8.00	20.00 +
2-10	1.65	4.00	10.00 +

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key

1	5.10	15.00	36.00 +
2, 3	3.20	8.00	20.00 +

ADVENTURE COMICS
No. 200, May,1954-No. 503, Sept, 1983
National Periodical Publications/DC Comics

200	40.00	130.00	300.00 + H
201-209	29.00	86.00	200.00 +
210-1st app. Krypto	175.00	525.00	2100.00 + H
211-213, 215-220	23.00	69.00	160.00 + H
214-2nd app. Krypto	36.00	107.00	250.00 + H
221-246	19.00	58.00	135.00 +
247-1st app. Legion Of Super Heroes (4/58)	260.00	780.00	2600.00
248-252, 254, 255: Green Arrow in all	14.00	43.00	100.00 +
253-Superboy/Robin first meet	20.00	60.00	140.00 +
256-Origin Green Arrow	57.10	170.00	400.00 +
257-258	13.00	39.00	90.00 +
260-1st Silver Age origin of Aquaman (5/59)	60.00	180.00	425.00 + H
261-268, 268, 270: 268-(11/59)-Aquaqirl tryout (origin/1st app.); not same as later character	9.30	28.00	65.00 +
267-2nd Legion Of Superheroes	82.90	250.00	580.00 +
269-Intro Aqualad	19.00	58.00	135.00 +
271-Origin Luthor retold	21.00	62.00	145.00 +
272-274, 276-280, 276-3rd Metallo	6.90	21.00	48.00 +
275-Origin Superman/Batman team retold	17.00	51.00	120.00 + H
281, 284, 287-289: 288-Bizarro cover	6.90	21.00	48.00 +
282-5th Legion app.	15.00	45.00	105.00 +
283-Intro Phantom Zone	14.00	43.00	100.00 +
285-1st Bizarro World story in adv.	11.00	34.00	80.00 +
286-1st Bizarro Mxyzptlk	10.00	30.00	70.00 — H
290-8th Legion app., last 10¢ issue	14.00	43.00	100.00 +
291, 292, 295-298: 295-Bizarro-c	4.70	14.00	33.00 +
293-10th Legion app.	9.00	27.00	63.00 +
294-1st Bizarro M. Monroe, Pres. Kennedy	9.30	28.00	65.00 +
299-1st Gold Kryptonite (8/62)	5.70	17.00	40.00 +
300-Legion series begins (9/62)	40.00	120.00	275.00 +
301-Origin Bouncing Boy	12.00	35.00	82.00 +
302-305	7.90	24.00	55.00 +
306-310	5.70	17.00	40.00 +
311-320	4.30	13.00	30.00 +
321-Intro Time Trapper	3.40	10.00	24.00 +
322-330: 327-Intro Lone Wolf in Legion	3.10	9.40	22.00 +
331-340	2.80	7.10	17.00 +
341-Triplicate Girl becomes Duo Damsel	2.10	5.20	12.50 +
342-345, 347, 350, 351	1.60	4.00	9.50 +
346, 348, 349	1.80	4.40	10.50 +
352, 354-360	1.30	3.30	8.00
353-Death of Ferro Lad in Legion	2.00	6.00	13.75 +
361-364, 366, 368-370	1.30	2.60	6.50 +
365, 367, 371, 372	1.50	3.00	7.50 +
373, 374, 376-380: 380-Last Legion in Adv.	1.30	2.60	6.50 +
375-Intro Quantum Queen	1.40	3.00	7.00
381-Supergirl begins (1st full length story, 6/69)	0.50	1.00	2.50 +
382-388, 391-400	0.50	0.90	2.25 +
390, 403-(80 pg. giants G-81 & G-91)	1.40	3.00	7.00 +
401, 402, 404-416: 409,410-(52 pgs.)	0.50	0.90	2.25 +
403-Giant G-81; Legion-r	1.10	2.20	5.50 +
411, 413, 418, 419: 411-415,417-420-(52 pgs.)	0.20	0.40	1.10 +
412-Iron/Sub-Mariner & 1st Animal Man/Str. Adv.	0.80	1.70	4.25 +
414-r/2nd Animal Man/Str. Adv.	0.60	1.20	3.00
415, 420-Animal Man reprints	0.30	0.60	1.50
416-Giant DC-10; G.A.-r	0.30	0.60	1.50 +
417-Vigilante; Frazetta Shining Knight-r	0.30	0.50	1.25 +
421-424	0.20	0.40	1.00
425-New look begins	0.30	0.60	1.50 +
426-427, 431-458: 435-Mike Grell's 1st-a	0.20	0.40	1.00
428-1st app. Black Orchid (6-7/73)	1.40	3.00	7.00 + H
429-430-Black Orchid app.	0.70	1.40	3.50 + H
459 -468-New Gods/Darkseid story concludes from New Gods #19 (#459 is dated 9-10/76) w/o missing a month	0.60	1.20	3.00
461, 462: Death of Earth II Batman	0.90	1.80	4.50 +
463-466	0.26	0.40	1.00
467-Starman by Ditko, Plastic Man begin	0.30	0.60	1.50
468-490: Last comic-size iss.	0.20	0.40	1.00
491-499: 491-100 pg. digests begin	0.20	0.50	1.20
500-All Legion reprints	0.30	0.60	1.60
501-503: Golden Age reprints	0.20	0.50	1.20

ADVENTURES INTO THE UNKNOWN
No. 51, Jan,1954-No. 174, Aug, 1967
American Comics Group

51(3-D effect-c/story)-Only white-c	19.00	56.00	130.00 + H
52-58 (3-D effect-c/stories)-Black-c	16.00	49.00	115.00 + H
59-3-D effect story only	11.00	32.00	75.00 + H
60-Woodeseque-a by Landau	6.40	19.00	45.00 + H
61-Last pre-code issue (1-2/55)	5.70	17.00	40.00 + H
62-70	4.00	12.00	28.00 +
71-90	2.90	9.00	20.00 +
91,96(#95 on inside),107,116-All contain Williamson-a	2.60	12.00	28.00 +
92-95,97-99,101-106,108-115,117-127	2.60	7.70	18.00 +
100	3.10	9.40	22.00 +
128-Williamson/Krenkel/Torres-c; last 10¢	2.60	7.70	18.00 +
129-150	2.10	6.40	15.00 +
151-153: 153-Magic Agent app.	1.90	5.60	13.00 +
154-Nemesis begins (origin), ends #170	2.40	7.00	16.50 +
155-167, 169-174: 157-Magic Agent app.	1.80	5.40	12.50 +
168-Ditko-a(p)	2.50	7.50	17.50 + H

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications

32-40: 32-1st code approved issue	7.90	24.00	55.00 +
41-50	6.40	19.00	45.00 +
51-70	4.30	13.00	30.00 +
71-83, 85-105: 95-1st monster issue (11/65)	2.10	6.40	15.00 +
84-Aquaman cameo	2.40	7.30	17.00 +
106-109-Monester-c/s by N. Adams-c/a	4.00	12.00	28.00 +

ADVENTURES OF CYCLOPS AND PHOENIX, THE
May, 1994 (2.95, color)
Marvel Comics

1	0.60	1.20	3.00

ADVENTURES OF JERRY LEWIS, THE (Advs. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications

41-60	4.00	12.00	28.00 +
61-80: 68, 74-Photo-c	3.10	9.00	22.00 +
81-91,93-96,98-100: 89-Bob Hope app	1.90	5.60	13.00 +
92-Superman cameo	2.40	7.30	17.00 +
97-Batman/Robin x-over; Joker-c/story	3.60	11.00	25.00
101, 103, 104-Neal Adams-c/a	3.00	8.60	20.00
102-Beatles app.; N. Adams-c/a	3.40	10.00	24.00
105-Superman x-over	2.00	6.00	14.00
106-111,113-116	1.00	2.50	6.00
112-Flash x-over	2.00	6.00	14.00
117-Wonder Woman x-over	1.30	3.30	8.00
118-124	1.00	2.00	5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
No. 166, Mar, 1979-No. 172, Jan, 1980
Gold Key

166-172	1.00	2.50	6.00 +

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan. 1987-Present
DC Comics

424	0.40	0.80	2.00
425-449: 449-Invasion	0.40	0.70	1.75
450-463, 463-Superman/Flash race	0.30	0.60	1.50
464-Lobo-c/app. pre-dates Lobo #1	0.80	1.60	4.00
465-479, 481-491: 491-Last $1.00-c	0.25	0.40	1.00
480-(1.75, 52 pgs.)	0.40	0.70	1.75
492-495	0.30	0.50	1.25
496-Doomsday cameo	1.00	2.50	6.00 +
496, 497-2nd printings	0.30	0.50	1.25
497-Doomsday battle kiss	1.00	2.50	6.00
498, 499-Funeral for a Friend; Supergirl app.	0.60	1.20	3.00
498-2nd & 3rd printings	0.30	0.50	1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card	0.60	1.20	3.00
500-(2.50, 68 pgs.)-Reg. Ed. w/different-c	0.50	1.00	2.50
500-Platinum Edition	14.00	43.00	100.00 +
501-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
501-(1.50)-Regular Ed. w/mini-poster, diff.-c	0.30	0.60	1.50
502-511 502-Supergirl-c/story. 508-Challengers of the Unknown app.			
510-Bizarro-c/s	0.30	0.60	1.50
505-(2.50)-Holo-graphic foil-c ed	0.50	1.00	2.50
Annual 1 ('87)-Starlin-c & scripts	0.20	0.60	1.40
Annual 2 ('90)-Lobo app.	0.40	0.80	2.00
Annual 3 ('91, 2.00)-Armageddon 2001	0.40	0.80	2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story	0.50	1.00	2.50
Annual 5 ('93, 2.50)-Bloodlines Earthplague	0.50	1.00	2.50

ADVENTURES OF THE FLY (The fly #1-6; Fly Man #32-39)
Aug, 1959-No. 30, Oct, 1964, No. 31, May, 1965
Archie Publications, Radio Comics

1-Shield app.; origin The Fly; S&K c/a	50.00	150.00	350.00 + H
2-Williamson, S&K	29.00	86.00	200.00 + H
3-Origin retold	21.00	64.00	150.00 + H
4-S&K-c; Powell-a, Shield x-over	12.00	36.00	85.00 +
5-10. 7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also in #9)	8.00	24.00	55.00 +
11-13, 15-20. 20-Origin Flygirl retold	5.00	14.00	32.00
14-Intro & origin Flygirl	6.40	19.00	45.00
21-30. 30-1st S.A. app. Comet	3.10	9.40	22.00
31-Black Hood, Shield, Comet app.	3.60	11.00	25.00

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	16.00	49.00	115.00 +
2, 3. 3-Last 10¢ issue	8.30	25.00	58.00 +
4-8: Catgirl app.	5.70	17.00	40.00
9-10	4.00	12.00	28.00
11-15. 13, 14-Catgirl, Black Hood app.	3.10	9.40	22.00

AGE OF THE REPTILES
Nov, 1993-No. 4, 1994 (2.50, color, limited series)
Dark Horse Comics

1-4	0.50	1.00	2.50

AGENT THREE-ZERO
Sept, 1993-Present (3.95, color, 52 pgs.)
Galaxionovels,Inc
1-Polybagged w/card & mini-poster 0.80 1.60 4.00

AKIRA
Sept, 1988-No. 37, 1993 (3.50, color, deluxe)
Epic Comics

1	2.10	6.40	15.00
1, 2-2nd printings	0.70	1.40	3.50
2	1.50	3.80	9.00
3-5	1.30	3.10	7.50
6-15	0.90	2.30	5.50
16-33: 17-Begin 3.95-c	0.70	1.40	3.50
34, 35-(4.95-c)	1.00	2.00	5.00

ALBEDO
Apr, 1983-No. 14, Spring, 1989 (B&W)
Thoughts And Images

0-Yellow cover, 50 copies	6.40	19.00	45.00
0-White cover, 450 copies	5.00	15.00	35.00
0-Blue, 1st printing, 500 copies	2.20	5.40	13.00 +
0-Blue, 2nd printing, 1000 copies	1.30	3.30	8.00
0-3rd print	0.40	0.80	2.00
0-4th print	0.20	0.50	1.20
1-Dark red; 1st app. Usagi Yojimbo	1.60	3.90	9.75 +
1-Bright red	1.60	3.90	9.75 +
2	1.00	2.50	6.00
3-14	0.40	0.80	2.00

ALIEN LEGION: BINARY DEEP
1993 (3.50, color, one-shot, 52 pgs.)
Epic Comics (Marvel)
nn-With bound-in trading card 0.70 1.40 3.50

ALIENS, THE (Captain Johner and ...)(Also see Magnus Robot Fighter)
Sept-Dec, 1967; No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning 2.10 6.40 15.00
2-Reprints from Magnus #1 by Manning 0.80 1.60 4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens w comics	5.00	15.00	35.00 +
1-Second printing	1.50	3.80	9.00
1-Third - Sixth printings	0.40	0.80	2.00
2	3.60	11.00	25.00 +
2-Second printing	0.80	1.60	4.00
2-Third printing	0.40	0.80	2.00
3	1.70	5.10	12.00
4	1.30	3.30	8.00
5, 6	1.00	2.50	6.00
3-6: 2nd printings	0.40	0.80	2.00

ALIENS MINI COMIC 1 (2/89, 4x6")-Included in Aliens Portfolio 1.70 4.00 10.00

Aliens Platinum Edition (See Dark Horse Presents...)

ALIENS
V2 #1, Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
Dark Horse Comics

V2 #1	1.70	5.00	12.00
V2 #1-2nd printing ('90, 2.25)	0.50	0.90	2.25
2-4	1.00	2.50	6.00

ALIENS: COLONIAL MARINES
Jan,1993-No. 12, 1993 (2.50, color, limited series)
Dark Horse Comics

1-8	0.50	1.00	2.50

ALIENS: EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics

1-Sam Kieth-a(p) in all	1.70	4.00	10.00
1-2nd print	0.50	1.00	2.50
2	1.30	3.30	8.00
3, 4	1.10	2.70	6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: Suydam painted-c 0.50 1.00 2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: Kelley Jones-c/a in all 0.50 1.00 2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4 (2.50, color, mini-series)
Dark Horse Comics
1-4: 1-Painted-c 0.50 1.00 2.50

ALIENS: MUSIC OF THE SPEARS
Jan, 1994-No. 4, 1994 (2.50, color, limited series)
Dark Horse Comics
1, 2 0.50 1.00 2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-No. 12, 1994 (2.50, color, limited series)
Dark Horse Comics

1-4: Bolton painted-c; Guice-p	0.50	1.00	2.50
1-Embossed foil platinum ed. no price/no ads	4.30	13.00	30.00

ALIENS: ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics
1-4 0.50 1.00 2.50

ALIENS: SACRIFICE
May, 1993 (4.95, color, one-shot 52 pgs.)
Dark Horse Comics
nn-Peter Milligan scripts; painted-c/a 1.00 2.00 5.00

ALIENS: SALVATION
Nov. 1993 (4.95, color, one-shot)
Dark Horse Comics
nn-D. Gibbons script 1.00 2.00 5.00

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
Dark Horse Comics

1	1.70	5.00	12.00
1-2nd printing	0.50	1.00	2.50
0 (July, 1990, 1.95) rDHP 34-36	2.10	6.40	15.00
2, 3	1.50	3.80	9.00
4-Dorman : painted-c	1.00	2.00	5.00

ALIEN 3
June, 1992-No. 3, Aug, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-3-Suydam painted-c 0.50 1.00 2.50

ALIEN WORLDS
Dec, 1982-No. 9, Jun, 1985
Pacific Comics/Eclipse

1	0.30	0.60	1.50
2-9: 2, 4-Dave Stevens-c/a	0.20	0.40	1.00
3-D No. 1-Art Adams 1st pub. art	0.60	1.20	3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications

127 (1952)	80.00	193.00	450.00 + H
128 (1952)	45.00	136.00	315.00 + H
2 (12-1/52-53) - 5	37.00	111.00	258.00 + H
6-10	22.00	66.00	155.00 + H
11-18: Last pre-code issue	20.00	60.00	140.00 + H
19-29	14.00	43.00	100.00 + H
29, 30, 32-Wood-a	16.00	47.00	110.00 + H
31, 33-40	11.00	34.00	80.00 + H
41-50	8.30	26.00	65.00 + H
51-86	7.10	21.00	50.00 + H
87-1st app. Gunner & Sarge	12.00	36.00	85.00 + H
88-70	7.00	20.00	47.00 + H
71-80	4.30	13.00	30.00 + H
81, 83-88: 88-Last 10¢ issue	3.10	9.00	22.00 + H
82-Johnny Cloud begins	5.40	16.00	38.00 + H
89-100:	3.00	8.60	20.00 + H
101-117: Johnny Cloud app. 111,115 & 117	2.10	6.40	15.00 + H

Aliens: Hive #1
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Alpha Flight #87
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ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics
1-46, 49-67 0.20 0.40 1.00
47-Mr.Mxyztarc-a (1st full story) 0.60 1.20 3.00
Annual 1-3 (11/82-9/84) 0.20 0.40 1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr-May, 1972
National Periodical Publications
1 1.70 4.00 10.00
2-6 Diablo by Morrow begins 0.70 1.40 3.50
3-8: 3-Origin El Diablo 0.70 1.40 3.50
9-Frazetta-r (3 pgs.) 1.00 2.00 5.00
10-1st app. Jonah Hex (2-3/72) 8.60 26.00 60.00
11-2nd app. Jonah Hex 3.60 11.00 25.00

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983-No. 130, Mar, 1994 (#52 on are direct sale)
Marvel Comics Group
1-(52 pgs.)-Byrne-a begins; Wolverine cameo 0.50 1.00 2.50
2-12: 12-Double size 0.40 0.70 1.75
13-Wolverine app. 1.00 2.50 6.00 -
14-16: 16-Wolverine cameo 0.30 0.50 1.25
17-X-Men x-over; Wolverine cameo 0.60 1.20 3.00 -
18-28: Last Byrne issues 0.30 0.50 1.25
29-32, 35-49 0.20 0.40 1.00
33, 34-Wolverine app. 34-Origin retold 0.70 1.70 4.00 -
50-Double size 0.30 0.50 1.25
51-Jim Lee's 1st work at Marvel 1.00 2.00 5.00 -
52, 53: Wolverine; 53-Lee/Portacio-a 0.60 1.20 3.00 -
54, 63, 64-No Jim Lee art 0.20 0.40 1.00
55-62: Jim Lee art(p) 0.50 1.00 2.50 -
65-74, 75-86: 74-Wolverine, Spider-Man 0.30 0.50 1.25
75-(1.95, 52 pgs.) 0.30 0.60 1.50 -
87-90: Wolverine app.; Jim Lee-c 0.70 1.40 3.50 -
91-99, 101-105, 107-119,121-129 0.30 0.60 1.50
100-(2.00, 52 pgs.) Avengers app. 0.40 0.70 1.75
106-Northstar revelation issue 0.60 1.10 2.75 -
106-2nd printing 0.30 0.50 1.25 -
120-(2.25)-Polybagged w/poster 0.40 0.70 1.75 -
130-(2.25, 52 pgs.) 0.50 0.90 2.25
Annual 1 (9/86, 1.25) 0.30 0.50 1.25 -
Annual 2-(12/87, 1.25) 0.20 0.40 1.00 -
Special V2#1 (6/92, 2.50)-Wolverine-c/s 0.50 1.00 2.50

AMAZING ADULT FANTASY (Amazing Adv. No. 1-8; Amazing Fantasy No. 15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMI)
7-Ditko-c/a in all 32.00 96.00 385.00 +
8-Last 10¢ issue 26.00 80.00 315.00 +
9-13 23.00 70.00 275.00 +
14-Prot. X prototype 25.00 75.00 300.00 +

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov, 1961
Marvel Comics Group (AMI)
1-Origin Dr. Droom (1st Marvel Super-Hero) Ditko & Kirby art
in all; Kirby monster c-1-6 75.00 225.00 675.00 + H
2 31.00 92.00 275.00
3-6: 6-Last Dr. Droom 25.00 75.00 225.00

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AMAZING ADVENTURES
Aug, 1970-No. 39, Nov, 1976
Marvel Comics Group
1-Inhumans (by Kirby in 1-4, ends #10) & Black Widow (ends #6)
double feature begins 2.10 6.40 15.00
2-4 1.00 2.00 5.00
5-8: N. Adams-a 1.20 3.00 7.00
9, 10: 9, 10-Magneto app. 1.00 2.00 5.00
11-New Beast begins (1st app.), ends #17 1.70 4.00 10.00 H
12-17: 13-Brotherhood of Evil Mutants app. 1.20 3.00 7.00 H
18-1st app. Killraven, N. Adams-a 1.70 5.00 12.00 H
19-39 0.70 1.40 3.50 H

AMAZING ADVENTURES
Dec, 1979-No. 14, Jan, 1981
Marvel Comics Group
V2#1-Reprints X-Men 1, 38 0.80 1.60 4.00
2-14: Early X-Men reprints 0.60 1.20 3.00

AMAZING CHAN & THE CHAN CLAN, THE (TV)
May, 1973-No. 4, Feb, 1974 (Hanna-Barbera)
Gold Key
1-Warren Tufts-a in all 1.70 4.00 10.00
2-4 1.00 2.50 6.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug, 1962 (Sept, 1962 in indicia)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st app. Aunt May & Uncle Ben; Kirby/Ditko-a (5 pgs.) 1330.00 4000.00 20000.00 + H

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
March, 1963-Present
Marvel Comics Group
1-Origin retold; Ditko-c/a #1-38 900.00 2700.00 13500.00 + H
1 (Golden Records Reprint) 11.00 32.00 75.00 H
(with Golden Records (1966) 21.00 64.00 150.00 H
2-1st app. The Vulture 265.00 615.00 2650.00 + H
3-1st app. Doc Octopus 131.00 392.00 1175.00 + H
4-Origin & 1st app. The Sandman 117.00 350.00 1050.00 + H
5-Dr. Doom app. 106.00 319.00 850.00 + H
6-1st app. Lizard 94.00 281.00 750.00 + H
7, 8, 10: 8-Early FF backup story 71.00 214.00 500.00 + H
9-Origin & 1st app. Electro 79.00 236.00 550.00 + H
11, 12 39.00 118.00 275.00 + H
13-1st app. Mysterio 54.00 161.00 375.00 + H
14-1st app. the Green Goblin (Norman Osborn); Hulk x-over 100.00 300.00 1000.00 + H
15-1st app. Kraven The Hunter; 1st mention of Mary Jane Watson (not shown) 47.00 141.00 330.00 + H
16-1st Daredevil x-over (yellow costume) 34.00 101.00 235.00 + H
17-2nd app. Green Goblin (c/s) 57.00 171.00 400.00 + H
18-1st app. Ned Leeds (later Hobgoblin) 36.00 107.00 250.00 + H
19-Sandman app. 29.00 86.00 200.00 + H
20-1st app. & origin The Scorpion 34.00 103.00 240.00 + H
21-2nd app. The Beetle (see Str. Tales#123) 23.00 69.00 160.00 + H
22-1st app. Princess Python 21.00 62.00 145.00 + H
23-3rd app. Green Goblin (c/story) 35.00 105.00 245.00 + H
24 19.00 58.00 135.00 + H
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane) 24.00 71.00 165.00 + H
26-4th app. Green Goblin; 1st Crime Master 26.00 79.00 185.00 + H
27-5th app. Green Goblin 24.00 73.00 170.00 + H
28-Origin/1st app. Molten Man 32.00 96.00 225.00 + H
29, 30 17.00 51.00 120.00 + H
31-38: 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Prof. Warren. 38-Last Ditko issue; 2nd app. Mary Jane Watson (cameo, face not shown, 1/66) 14.00 43.00 100.00 + H
39-Green Goblin-c/s; id revealed 18.00 54.00 125.00 + H
40-Origin Green Goblin (1st time told) 29.00 86.00 200.00 + H
41-1st app. Rhino 13.00 40.00 90.00 + H
42-3rd app. Mary Jane Watson (cameo, last 2 panels) (1st time her face is shown) (11/66) 12.00 36.00 85.00 + H
43-49 8.00 24.00 55.00 + H
50-Intro Kingpin (7/67) 35.00 105.00 245.00 + H
51-2nd app. of Kingpin 14.00 41.00 95.00 +
52-60: 56-Intro Capt. George Stacy 6.00 19.00 45.00 +
61-74: 74-Last 12¢ issue 5.40 16.00 38.00 +
75-89, 91-93, 95, 99: 84, 85-Kingpin-c/s 4.30 13.00 30.00 +
90-Death of Capt. Stacy 5.00 16.00 37.00 +

94-Origin retold 7.10 21.00 50.00 +
96-98: Drug books not approved by CCA; Green Goblin storyline.
97, 98-Green Goblin-c 9.00 28.00 65.00 +
100-Anniversary issue (9/71) 19.00 58.00 135.00 +
101-Intro/1st app. Morbius; last 15¢ issue 21.00 64.00 150.00 +
101-2nd printing (9/82, silver ink) 0.40 0.80 2.00
102-Origin Morbius (25¢, 52 pgs.) 14.00 43.00 100.00
103-118, 109-Dr. Strange-c/s (6/72) 2.60 8.00 18.00
119, 120-Spider-Man vs. Hulk 4.30 13.00 30.00
121-Green Goblin kills Gwen Stacy 11.00 32.00 75.00
122-Death of Green Goblin 14.00 43.00 100.00
123-128: 124-1st app. Man-Wolf (9/73), origin #125 2.60 7.70 18.00
125-1st app. The Punisher (2/74) 39.00 118.00 275.00
130-133, 138-160: 131-Last 20¢ issue 1.70 5.00 12.00
134-Punisher cameo app. (7/74) 3.10 9.40 22.00
135-2nd full Punisher app. (8/74) 9.00 28.00 65.00
136-Re-intro Green Goblin (Harry Osborn) 4.30 13.00 30.00
137-Green Goblin c/s (Harry Osborn) 2.10 6.40 15.00
161-Punisher cameo; Nightcrawler app. 1.70 5.00 12.00
162-Punisher, Nightcrawler app. 3.10 9.40 22.00
163-173, 181-190: 181-Origin retold 1.30 3.80 8.00 +
174, 175-Punisher app. 2.60 7.70 18.00
176-180: Green Goblin app. 2.00 6.00 14.00 +
191-193, 195-199, 203-208, 210-219 1.00 3.00 7.00 +
194-1st app. Black Cat 2.00 6.00 14.00 +
206-Giant origin issue (1/80) 3.60 11.00 25.00 +
201, 202-Punisher app. 3.10 9.40 22.00
209-Origin & 1st app. Calypso (10/80) 1.50 3.80 9.00 +
229-237: 225-Foolkiller-c/story (2/82) 1.20 3.00 7.00 +
238-1st app. Hobgoblin (Ned Leeds) (3/83) (w/Tattoo card intact) 10.00 30.00 70.00 +
238-Without Tattooz 3.60 11.00 25.00
239-1st Hobgoblin/Spidey battle (2nd app.) 5.40 16.00 38.00 +
240-243, 246-248: 241-Origin Vulture 1.20 3.00 7.00 +
244-Hobgoblin cameo (3rd app.) 1.70 4.00 10.00 +
245-Lethy Donovan w/Hobgoblin powers battles Spider-Man (10/83); Hobgoblin cameo (4th app.) 2.10 6.40 15.00 +
249-251-Hobgoblin/Spidey battle storyline 1.90 5.60 13.00 +
252-1st app. black costume for Spidey (5/84) 3.90 11.60 27.00 +
253-1st app. The Rose 1.30 3.80 9.00 +
254-Jack O'Lantern app. 2.50 7.50 6.00 +
255, 263, 264, 266-273, 277-280, 282, 283: 279-Jack O'Lantern-c/s. 282-X-Factor x-over 0.80 1.60 4.00 +
256-1st app. Puma 1.00 2.00 5.00 +
257-2nd app. Puma; Hobgoblin cameo 1.70 4.00 10.00 +
258-Hobgoblin app. (minor) 1.70 5.00 12.00
259-Full Hobgoblin app.; origin M. J. Watson 2.50 7.50 17.50 +
260-Hobgoblin story 1.70 4.00 10.00 +
261-Hobgoblin-c/s 1.70 5.00 12.00 +
262-Spider-Man unmasked 1.30 3.00 7.50 +
265-1st app. Silver Sable (6/85) 2.00 6.00 14.00 +
267-Silver ink 2nd printing 0.60 1.20 3.00
274-Zarathos (Spirit Of Vengeance) app. (3/86) 0.80 1.60 4.00
275-(52 pgs.)-Origin by Gibbons; Hobgoblin-c/s 1.90 5.60 13.00 +
276-Hobgoblin story 1.70 4.00 10.00 +
281-Hobgoblin battles Jack O'Lantern 1.70 5.00 12.00 +
284-Punisher cameo app., Gang War begins, ends #288; Hobgoblin cameo 1.70 4.00 10.00 +
285-Punisher app.; minor Hobgoblin app. 2.60 8.00 18.50 +
286-Hobgoblin-c/app. (minor) 1.00 2.50 6.00
287-Hobgoblin app. (minor) 1.00 2.50 6.00
288-Hobgoblin full app. 1.50 3.80 9.00 +
289-(1.25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin); Macendale (Jack O'Lantern) becomes new Hobgoblin 3.40 10.00 24.00 +
290-292 1.00 2.00 5.00 +
293, 294-Parts 2 & 5 of Kraven story 1.50 3.80 9.00 +
295-297 1.00 2.50 6.00 +
298-Todd McFarlane-c/a begins (3/88); 1st app. (cameo) Eddie Brock who becomes Venom (not in costume) 5.70 17.00 40.00 +
299-1st app. (cameo) Venom in costume 3.60 11.00 25.00 +
300-(52 pgs.)-Last black costume; 1st full Venom story 9.00 28.00 65.00 +
301-305 2.30 6.90 16.00 +
306-311, 313, 314 1.80 4.60 11.00 +
312-Hobgoblin battles Green Goblin 3.10 9.40 22.00 +
315-317: Venom app. 3.00 8.60 20.00 +
318-323, 325: 319-Biweekly begins 1.30 3.30 8.00 +
324-Sabretooth app.; McFarlane-c (no art) 1.90 5.60 13.00 +
326, 327, 329-No McFarlane 0.80 1.60 4.00 +
328-Hulk app.; last McFarlane-a 1.80 4.60 11.00 +
330, 331: Punisher app. 0.80 1.60 4.00
332, 333-Venom-c/s 1.50 3.80 9.00 +
334-336, 338-343 0.60 1.20 3.00 +
337-Hobgoblin app. 0.80 1.60 4.00 +
344-1st app. Cletus Kasady (Carnage) 1.60 4.00 9.75 +
345-1st full app. Cletus Kasady 1.70 5.00 12.00
346, 347-Venom app. 1.70 4.00 10.00 +
348, 349, 351-359 0.50 1.00 2.50 +
350-(1.50, 52 pgs.) 0.80 1.20 3.00
360-Carnage cameo 1.40 3.40 8.25 +
361-Intro Carnage 2.70 8.00 19.00 +
361-2nd printing (1.25-c) 0.40 0.80 2.00
362, 363-Carnage & Venom-c/s 1.60 4.00 9.75 +
362-2nd printing 0.30 0.60 1.50
364, 368-374, 376-387: 373-Venom back-up. 374-Venom-c/s. 376-Cardiac app. 378-Maximum Carnage, part 3. 381, 382-Hulk app. 383-The Jury app. 384-Venom/Carnage app. 0.30 0.50 1.25
365-(3.95)-Hologram-c, pull-out poster; 1st app Spider-Man 2099 1.00 2.60 6.25 + H
375-(3.95)-Holo-grafix-c; Vs. Venom-c/s 1.00 2.40 5.75 + H
388-(2.25)-Newsstand Edition; 2 back-up stories: Venom; Cardiac & Chance 0.50 0.90 2.25
388-(2.95)-Collectors Edition w/foil-c 0.60 1.20 3.00
Annual 1-('94)-1st Sinister Six; new 41 pg. story 4.00 120.00 360.00 + H
Annual 2-('95)-New Doctor Strange story (early) 15.00 45.00 150.00 + H
Special 3-(11/96)-Avengers vs Hulk x-over 6.40 19.00 45.00 + H
Special 4-(11/97)-Spidey battles Human Torch (new 41 pg. story) 7.10 21.00 56.00 + H
Special 5-(11/98)-Peter Parker's parents; New 49 pg. Red Skull story 8.00 24.00 55.00 + H
Special 6-(11/99)-r/41 pg. Sinister Six story from Annual #1 3.30 8.00 19.50 + H
Special 7-(12/70)-All reprints 3.30 8.00 19.50 + H
Special 8-(12/71)-All reprints 3.30 8.00 19.50 + H
King Size 9-(1973)-r/Spec. Spider-Man magazine (Green Goblin c/s, 40 pgs re-edited from orig. 58 pgs) 3.30 8.00 19.50 + H
Annual 10-12 (1976-78)-All new-a 1.20 3.00 7.00
Annual 13 ('79)-John Byrne-a 1.30 3.30 8.00
Annual 14 ('80)-Miller-c/a 1.30 3.30 8.00 -
Annual 15 ('81)-Punisher app., Miller-c/a 3.10 9.40 22.00
Annual 16-20 (1982-86) 1.00 2.50 6.00
Annual 21 ('87)-Wedding issue; direct sale 1.20 3.30 8.00
Annual 21 ('87)-Wedding issue; newsstand 1.30 3.30 8.00
Annual 22 ('88)-Evolutionary War 1.30 3.30 8.00
Annual 23 ('89)-Atlantis Attacks; Liefeld-p 1.90 2.50 6.00
Annual 24 ('90, 2.00) 0.70 1.40 3.50
Annual 25 ('91, 2.00)-1st solo Venom story 1.70 4.00 10.00 + H
Annual 26 ('92, 2.25)-New Warriors-c/story; Venom solo story, cont'd in Spect. S-M Ann. #12 1.00 2.50 6.00 + H
Annual 27-('93, 2.95)-Polybagged w/card 0.60 1.20 3.00
...: Skating on Thin Ice 1-('90, 1.25, Canadian) 1.00 2.00 5.00 +
...: Skating on Thin Ice 1-(2/93, 1.50, American) 0.40 0.80 2.00 +
...: Double Trouble 2-('90, 1.25, Canadian) 0.60 1.20 3.00
...: Double Trouble 2-(2/93, 1.50, American) 0.40 0.80 2.00 +
...: Hit and Run 3-('90, 1.25, Canadian)-Ghost Rider-c/s 0.60 1.20 3.00
...: Hit and Run 3-(2/93, 1.50, American) 0.40 0.80 2.00 +
...: Chaos in Calgary 4-(2/93, 1.50, American) 0.40 0.80 2.00 +
...: Deadbolt 5-('93, 1.60, Canadian)-Green Goblin-c/story; features Montreal Expos 0.30 0.60 1.50
...: Soul of the Hunter nn (6/92, 5.95) 1.00 2.50 6.00
Giveaways: See Overstreet Price Guide listings

AMERICAN, THE
July, 1987-No. 9, 1989 (1.75, B&W)
Dark Horse Comics
1-(1.50) 1.00 2.00 5.00
2 0.70 1.40 3.50
3-5 0.50 1.00 2.50
6-9 0.40 0.70 1.75
American Collection (B&W, 5.95) 1.00 2.50 6.00
Special 1 ('90, 2.25) 0.50 0.90 2.25

AMERICAN FREAK : A TALE OF THE UN-MEN
Feb, 1994-No. 5 (1.95, color, limited series)
DC Comics
1-3 0.40 0.80 2.00

AMERICAN: LOST IN AMERICA, THE
July, 1992-No. 4, Oct, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: 1-Dorman painted-c. 2-Joe Phillips painted-c. 3-Mignola-c.
4-Jim Lee-c 0.50 1.00 2.50

AMERICA'S BEST TV COMICS
1967 (Giant Size, 88 pgs., 25 cent one shot)
American Broadcasting Company
1-Fantastic Four, Casper, Amazing Spider-Man 6.90 18.00 42.00 +

ANGEL AND THE APE (Becomes Meet Angel)(See Showcase #77)
Nov-Dec, 1968-No. 6 Sept-Oct, 1969
National Periodical Publications
1 3.00 9.00 20.00
2-6 1.70 5.00 12.00

ANIMA
Mar, 1994-Present (1.75, color)
DC Comics
1-2 0.40 0.70 1.75

ANIMAL MAN (See Strange Adventures #180 for 1st app.)
Sept, 1988-Present (Color)
DC Comics
1-Bolland-c #1-63 2.30 6.90 16.00 +
2 1.80 4.60 11.00 +
3, 4 1.10 2.70 6.50 +
5-10: 6-Invasion tie-in 0.90 1.80 4.50 +
11-20: 11-Begin $1.50-c 0.60 1.20 3.00
21-26: 26-Last Grant Morrison scripts 0.60 1.20 3.00 +
27-49, 51-55, 57-59 0.40 0.80 2.00 +
50-(2.95, 52 pgs.)-Last issue by Tom Veitch 0.60 1.20 3.00
56-(3.50, 68 pgs.) 0.70 1.40 3.50
60-70: 60-Begin 1.95-c 0.40 0.80 2.00
Annual 1 (3.95, '93)- Children's Crusade Pt. 3 0.80 1.60 4.00

ANTHRO (See Showcase #74)
July-Aug, 1968 - No. 6, July-Aug, 1969
National Periodical Publications
1 4.60 14.00 32.00 +
2-6 2.40 7.30 17.00 +

ANYTHING GOES
Oct, 1986-No. 6, 1987 (Mini-series)
Fantagraphics Books
1-Flaming Carrot app. 0.60 1.20 3.00
2-4, 6 0.40 0.80 2.00
5-TMNT app., 2nd time in color 0.60 1.20 3.00

APPLESEED
Sept, 1988-Book IV #4, Aug, 1991 (B&W)
Eclipse International
1 1.70 4.00 10.00 -
2-5(1/89) 0.50 1.00 2.50 -
Book II, 1/2(8/89)-5/7(8/89)-A. Adams-c 0.50 1.00 2.50 -
Book III Vol. 1(8/89)-4 (2.75) 0.50 1.00 2.50 -
Book III Vol. 5 (3.50-c) 0.60 1.20 3.00 -
Book IV #1-4 (1/91- 8/91, 3.50-c) 0.60 1.20 3.00 -

AQUAMAN (See Adventure #260, Detective #253 & Showcase #30-33)
Jan-Feb, 1962-No. 63, Aug-Sept, 1978
National Periodical Publications/DC Comics

Amazing Spider-Man Annual #1
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2-2nd printing (1.95) 0.40 0.80 2.00
3-1st app. Supreme in back-up; contains 2 trading cards; flip-book format 0.50 1.00 2.50
0-(12/92, 1.95)-Contains 2 trading cards; two cover variations exist, green or beige logo 0.40 0.80 2.00
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...Battlezone 1 (5/93-c, 4/93 inside, 1.95)-Arsenal book; Liefeld-c/p) 0.40 0.80 2.00
...Yearbook 1 (7/93, 2.50)-Fold-out panel 0.50 1.00 2.50

YOUNGBLOOD: STRIKEFILE
April, 1993-No. 4, Oct. 1993 (1.95/2.50, color, mini-series)
Image Comics
1-Flip book w/Jae Lee-c/a & Liefeld-c/a in all 0.40 0.80 2.00
2-4 (2.50) 0.50 1.00 2.50

YOUNG MEN
No. 24, Dec, 1953-No. 28, June, 1954
Atlas Comics
24-Origin Captain America, Human Torch, & Sub-Mariner which are revived; Red Skull app. 40.00 120.00 400.00 +
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1993 (2.95, B&W)
Entity Comics
1-(3.50)-Gold foil logo; bagged w/chromium trading card by S. Kieth 0.70 1.40 3.50
2, 3 0.60 1.20 3.00

ZATANNA
July, 1993-No. 4, Oct, 1993 (1.95, color, mini-series)
DC Comics
1-4 0.40 0.80 2.00

ZEN INTERGALACTIC NINJA
No. 0, June-July, 1993-No. 3, 1994 (2.95, B&W)
Entity Comics
0-Gold foil stamped-c; photo-c of Zen model 0.60 1.20 3.00
1-3- foil stamped-c 0.60 1.20 3.00
0-(1993, 3.50)...All New Color Special-chromium-c by Jae Lee 0.70 1.40 3.50

ZEN INTERGALACTIC NINJA THE HUNTED
1993-No. 3, 1994 (2.95, B&W)
Entity Comics
1-(2.95)-Newsstand edition; foil logo 0.60 1.20 3.00
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Nov, 1993-Present (2.50, color)
Topps
#0-(11/93, 1.00, 20 pgs.) 0.20 0.40 1.00
1-(2.50) 0.50 1.00 2.50

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The London Report - I've spent much of the month interval since the last Market Report in London, and thus, rather than the usual report, I'd like to provide a brief survey of the situation over there, and note areas which I believe are of anticipatory import for all of us here. Some of this relates to my comments in the last update regarding the progression of our hobby, business, etc.

First the unqualified positives. I visited five stores in central London this visit, (as I noted to all of the stores there, I make it a policy to never specify any particular shop - see the exception below), but it seems this was a representative sampling of what is going on there. Overall the market seems on an upswing compared to my visit of last year, when the economic situation was probably even worse than it was here at that time. The general consensus is that things are picking up, and it certainly seemed that way to me.

One of the largest stores in London, last year, had a sign up that they were not purchasing any comics; this year the sign was down, and they were actively purchasing. When comics stores are not purchasing collections of individual items, it's a good predictor of the state of the market. Collections must be able to be sold to provide a security for future liquidity, and to replenish the market place. Further, almost all of the stores I visited were selling, to judge by the amount of customers. None of the stores seemed to be as pessimistic as last year, so things seem to be starting to pick up.

In London, Marvel and DC are steady, with the same popularity as here. Valiant is stagnant, Defiant is dismissed offhandedly, Image seems circumscribed to Spawn and WildC.A.T.S. (with one store even posting purchasing prices for Spawn #1-4 with prices about equivalent to purchasing prices here). Most other Images are also dismissed. Comics Greatest World is a side-issue, with Ultraverse achieving some degree of notice.

So, in almost all of these areas the market there seems to mirror much of the American scene. Back issues, both recent and earlier, were priced about 1/3 less than here, with some degree of popularity. Silver Age was reported as popular, both Marvel and DC, but with no discernable trends. Golden Age has not achieved any significant degree of popularity or availability, although one store did have a lovely selection of Disney.

There is a significant issue which I noted this trip, which may well need to be reconsidered by American collectors; the area of British editions. These are American (for the most part Silver Age) issues which were released in England, repriced in pence. They are immediately recognizable because of substitute prices (not stickers), printed on the cover in British currency (i.e. 12p). There are several other slight differences on the cover, but the price is the most identifying. I believe that Overstreet has generally considered these as less collectible than their US counterparts, based on dealer and customer feed-back. Up to this trip, I think that was appropriate; in general values would be about 50% of the American counterparts. I myself hold to this, as for example when selling British copies of X-Men.

But this trip, at least three stores had British editions of many classic Silver Age (DD #1, Avengers #, ASM #1, etc.). In particular I was struck by an AF #15, looked about Fine, priced at $3,000. Had this been an American copy, it would probably have run $3,500-$4,500; allowing for the 1/3 price discrepancy, this brings the book to a price point about equivalent to an American copy. The British don't seem to make any great distinction between American and British editions, and prices would be about equal over there.

Thus, a new situation arises, which we may have to re-evaluate, particularly when considering key Silver Age material... especially as here in the US, more and more, it is common practice to "restore" key issues. The 50% rule may need to be re-evaluated, and both dealers and collectors become more accepting of really nice copies of key issues, even though they may be British issues. Anyone have any reactions or experiences about this?

Finally, I want to raise a much more important issue, which I alluded to in my last market report, and which flowered during my recent visit. There is a chain of CD and Video, etc. stores throughout England called Virgin Mega-Stores. These stores apparently sublet sections for related material, and a retailing company has sublet sections in part (all?) of the chain. I've had to piece some of this together, so I can't be absolutely factual here.

Well, I walked into a sublet section, in which all of the comics were bagged; no back issues. Bags were labeled with computerized labels for inventory control; I attempted to talk to the clerk behind the counter, but he had to tear his eyes away from the computer. He knew nothing about comics, and apparently could only scan and sell. If they had any back issues, they were somewhere at "headquarters", not at this store. The whole set up for me was rather morbidly fascinating, but perhaps more significantly totally antiseptic. Now before you jump to a conclusion about what I'm raising, please read the rest of this.

While I don't know if this particular chain will be successful, they've only been there since mid-93, and were devoid of customers, I began to formulate a picture of it in the American retailing of new issues in the near future. By the end of the century (that's only 6 years), this may well be how any well run chain store will have to retail comics. There will be a tremendous amount of exposure, but with little knowledge or love of comics. These operations will certainly increase the customer base for comics and related material, making them available conveniently and quickly, and allowing the general public more awareness of and access to our product. It could even allow comics to be used as a "loss-leaders" to bring in customers, and it will have to be on a completely returnable basis, since no major chain would accept this material any other way.

I've already heard from two separate sources that a major chain here in the US is already getting their books on a returnable basis, but this is unsubstantiated. What I'm describing here (if you consider the ramifications of it) is a true revolution in the marketing of our product. Comics will be rung up like milk or potatoes, employees will be interchangeable, mass marketing in full power.

My perspective? To paraphrase Pogo, "I has seen the future and he is us", I think it might indeed be a good thing. We are already suffocating under a rather incestuous customer base and need expansion. Small dealers cannot afford to give discounts on new material, large chains can, so the increased price point becomes less prohibitive. Returnability must become the model once again, the distribution system must shift to accommodate, as must the publishers. Marvel and DC stores (under any name) will proliferate.

Now, you ask, what about the small mom-and-pop stores. That is mine and about 75% of the dealers who are reading this. For collectors, the chances are this will include your favorite store. Well, it's too simplistic to say we'll be out of the loop, but we'll be out of the loop for the most part for new issues. I can readily see that your favorite store might carry some of the small press material (which indeed may be ordered directly from the publisher, returnable, not through a distributor), but perhaps we'll return to the conditions which brought the small stores into being with, selling back issues for the collector and providing a market place for buying and selling.

Many stores will fade out (those that have been solely dependent on the investor-speculator market), but the stores which remain will not have to deal with the overwhelming problems of late-shipping, increased prices, and product glut... which no one (customer or store owner) can long endure.

The stores which survive (or arise), will be service establishments, with a love of comics and a respect for them, and you'll feel comfortable having a solid relationship with the people who work there. Have I exaggerated, or projected into the Twilight Zone? I've seen this coming for several years, as have many of us. Seeing the set-up in London, clicked this into place as to how it can function operationally. Thought any one???

End Notes - I've been very surprised to find myself enjoying the Tek-World Series of TV movies. Good Stories, well done. If you didn't catch Mark Hamill's guest shot on Burke's Law try to catch a rerun, episode title "Who Killed Alexander the Great". It was great to see him again, and he'd be a grand Anakin Skywalker in the new trilogy.

Haven't had a chance to catch up on any of the new issues yet. We were caught in the mortar shelling at Heathrow, and now that we are back safe and sound, I really have a new perspective on the word... Enjoy!

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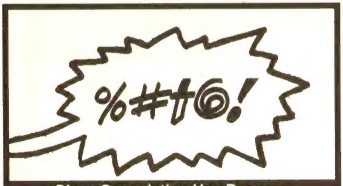

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